

A vertical rainbow gradient background, transitioning from yellow at the top to red at the bottom, with green, blue, and purple in between. The text is overlaid on this gradient.

Create

CREATIVITY IN EDUCATION INSTITUTE

2012

July 15-18

PRESENTED BY THE TENNESSEE ARTS COMMISSION
IN PARTNERSHIP WITH MIDDLE TENNESSEE STATE UNIVERSITY

CREATIVITY

INSTITUTE

2015

July 15-18

PRESENTED BY THE TENNESSEE ARTS COMMISSION

Create2012 focuses on aligning classroom instruction with 21st century learning skills, which encompass creativity, imagination, problem solving, and critical thinking to support literacy in all subjects. Sessions are offered for K-12 classroom teachers, arts specialists, teaching artists, special education, and resource teachers as well as principals and superintendents. By learning how to integrate the arts into all content areas, teachers are trained to design, deliver and assess core content in a way that engages students as active participants in their own learning. Principals and school administrators understand the importance of creativity to learning and utilize the arts as a way of establishing and/or enhancing professional learning communities among faculty. **Together, we can make a difference, one educator at a time.**

**A PROFESSIONAL DEVELOPMENT OPPORTUNITY
INFUSING CREATIVITY INTO EDUCATION**

CREATE2012 WEEK AT A GLANCE

SUNDAY

2:00-4:30 p.m. Check-in
5:00-6:30 p.m. Welcome Dinner (JUB)
7:00-9:00 p.m. Keynote Address (Tucker Theatre)

MONDAY

6:00-7:45 a.m. Breakfast
8:00-9:15 a.m. MindBenders (Tucker Theatre)
9:30-10:30 a.m. Lesson Demos/Workshops (COE)
10:30-10:45 a.m. Break
10:45-11:45 p.m. 2nd Lesson Demos/Workshops
11:45-1:00 p.m. Lunch
1:00-3:00 p.m. Tutorials
3:00-3:30 p.m. Break
3:30-5:00 p.m. Arts Experiences
5:00-8:00 p.m. Teaching Artist Showcase

ROOM CODES

COE

College of Education

JUB

James Union Building

All sessions are held in College of Education (COE) building unless otherwise noted.

TUESDAY

6:00-7:45 a.m. Breakfast
8:00-9:15 a.m. MindBenders (Tucker Theatre)
9:30-10:30 a.m. Lesson Demos/Workshops (COE)
10:30-10:45 a.m. Break
10:45-11:45 p.m. 2nd Lesson Demos/Workshops
11:45-1:00 p.m. Lunch
1:00-3:00 p.m. Tutorials
3:00-3:30 p.m. Break
3:30-5:00 p.m. Arts Experiences
5:00 p.m. Evening Free

ADMINISTRATOR TRACK

Sessions are offered for administrators throughout the week; however, a special full-day track has been designed for

Tuesday, July 17th.

See schedule on page 33.

WEDNESDAY

6:00-7:45 a.m. Breakfast
8:00-9:00 a.m. Lesson Demos/Workshops (COE)
9:15-10:15 a.m. 2nd Lesson Demos/Workshops
10:15-10:30 a.m. Break
10:30-12:00 p.m. Arts Experiences
12:00-1:00 p.m. Lunch
1:00-2:30 p.m. Closing Session (Tucker Theatre)
1:00-1:10 p.m. Door Prizes
1:10-1:25 p.m. Integrated Dance Performance: Tyson & Bethany Hoppe
1:30-2:30 p.m. Closing MindBenders
2:30p.m. Depart

SESSION CODES

Codes after session titles suggest presentations that may be of interest to attendees.

ALL: All participants

P3: Pre-Kindergarten - Grade 3

Mi: Grades 4 - 6

Hi: Grades 7-12

Sp: Special education

Ar: Arts specialists

Te: Media/Technology

Li: Library

Pe: Physical education

Pa: Principals/Administrators

Cc: Curriculum coordinators

Ta: Teaching artists

SUNDAY

2:00 - 4:30 PM - CHECK IN

5:00 - 6:30 PM - WELCOME DINNER

7:00 - 9:00 PM - KEYNOTE PRESENTATION

Derrick Ashong or DNA as he is sometimes known – is literally the voice of a new generation.

An experienced broadcaster, musician, and digital media maven, the Harvard-educated talent has carved out a unique niche as an expert broadcaster in bridging the gap between old and new media, and has leveraged this skill set to creating cutting-edge programming in digital and broadcast media.

MONDAY

6:00 - 7:45 AM - BREAKFAST



8:00 - 9:15 AM - **MINDBENDERS SERIES**

Developing a New Sense of Self - Ann Law

At times, does it seem like the human body is just a vessel serving our obsession over smart phones? As a dance educator, I believe that everything begins at "home". Our primary homes are our bodies, and as we race into the 21st century, how do we educate our bodies in such a world that seems increasingly electronic? In this session, we will experience new approaches to meaningful somatic learning so that we can meet our educational challenges in novel ways and experience fulfillment when we teach!

9:30 - 10:30 AM - LESSON DEMOS / WORKSHOPS



ROOM 102

Using CREATIVITY to "Champion Creatively Alive Children" - Cynthia Walker

Workshop: P3, Mi, Pa, Cc - Crayola, National Association of Elementary School Principals, National Art Education Association and the Partnership for 21st Century Skills, have teamed up to help you "Champion Creatively Alive Children". This workshop emphasizes CREATIVITY - discovering novel ways to think, learn and do. CREATIVITY is essential and within everyone's grasp. Understand why CREATIVITY is an essential skill for students and faculty, as you explore the power of: curiosity; confidence; common, everyday experiences; and the creative cycle.

ROOM 249

Wade in the Water - Ann Law

Lesson Demo: P3, Mi, Ac, Pe - As dance educators and artists, we recognize the power movement has to positively and productively affect learning. This session will identify and discuss the attributes that emerge within dance's experiential learning environment that nurtures positive self-awareness, organized work habits and reflective thinking. Using the song "Wade in the Water" and viewing legendary dance artist Alvin Ailey's choreography, we will shift the outcome away from the product of performance and towards a more informed teaching process, using dance education to strengthen personal aesthetic growth. Curriculum-framed questions, the state dance standards, teacher and student outcomes, and assessments will be included inside the lesson plan.

MONDAY

9:30 - 10:30 AM - LESSON DEMOS / WORKSHOPS

- ROOM 251** **Motivating Research through Storytelling - Sherry Norfolk**
Lesson Demo: P3, Mi - Storytelling evokes curiosity; curiosity provokes learning! These pre-K-6th grade lessons make students grab for the books! Experience a variety of kid-tested story-based lessons that engage students in research while addressing additional curriculum standards in Language Arts, Social Studies, and Science.
- ROOM 164** **Sol LeWitt's Fractions - Brandi Self**
Lesson Demo: Mi, Ac - Learn about artist Sol LeWitt in this exciting visual arts and mathematics lesson. The lesson incorporates multiplying fractions and geometry into a visual arts lesson inspired by LeWitt. With simple modifications, the lesson could be appropriate for students in grades 3-6. Participants will receive a detailed lesson plan, Smartboard document, and assessments.
- ROOM 250** **Creative Storytelling with Finger Puppets - Kathleen Lynam**
Workshop: P3, Sp - Favorite stories are retold using finger puppets provided by the artist. Participants will work on elements of sequencing, recall, problem solving, story comprehension, and supporting details while learning puppetry skills of character voice, projection, and manipulation. Participants will also explore how to choose appropriate books for puppet plays, how to store puppets, and proper theater etiquette.
- ROOM 240** **From the Page to the Stage: Bringing the News to Life through Theater Scenes and Songs - Beth Anne Musiker**
Lesson Demo: P3, Mi, Hi, Ac, Pa - This lesson demo will provide participants with an opportunity to experientially integrate current news events with theater and music. A current newspaper article will be the focus for creative process exploration while integrating core subject areas including a wide variety of curriculum standards. The session will include: 1) working with elements of inquiry, art making and reflection centered in the context of a specific news story; 2) answering basic who, what, where, when, how and why questions for comprehension and activating the story theatrically to allow for a deeper understanding of the events, the people and the significance of the newspaper article to our lives.
- ROOM 253** **Create, Compare, and Contrast: Traditional and Creative Ways to Teach Movement and Concepts and Principles - Rosanne Spire and Melissa Taylor**
Workshop: P3, Mi, Pe - Participants will see creative and traditional approaches to teaching movement concepts and principles. Explore ways to teach the concepts of body and space awareness (i.e. levels, directions, speeds, and pathways) through traditional games and creative movement. Please plan to participate and be willing to share. All classroom educators are welcome but this session is designed for physical education.
- ROOM 144** **Form & Function: Exploring Mathematical Concepts Through Poetry - Stephanie Pruitt**
Workshop: Hi - This workshop will explore the relationship between mathematical and literary forms that are designed to depict specific sensibilities. For example, in math an 'equal sign' represents the balance between two sides that enables us to perform certain algebraic functions to find a solution. In poetry, a fixed rhyme scheme might represent a sense of fulfilled expectations which enables the reader to recognize patterns and thematic relationships. Understanding this fundamental form/function connection between poetry and math, two disciplines that appear to be opposites, can help us establish curricular connections that appeal to multiple intelligences. We can depict a cube geometrically, appealing to spatial and logic-based learners. We can also depict a cube as a poem, formally composed of 4 stanzas, 4 lines each, 4 words per line, 4 letters per word. Participants will discuss Structuralist literary theories that offer approaches to engaging with poetry that highlight the form/function connection. We will also learn about several traditional and innovative poetic forms with a mathematical basis.

ROOM 146 **Abstract Earth Art - Holly Briggs**
Lesson Demo: P3, Mi, Hi, Ac, Sp, Te - Using NASA satellite photos of the planet Earth, as well as the program Google Earth, participants will explore the Earth as never before. . .as an abstract work of art! We can identify landforms, natural features, and bodies of water featured in satellite photographs. We will discuss color, shape, texture, line, and value seen in these photographs. Participants will explore these elements of art, and the basics of color mixing, when creating their own abstract paintings mimicking the unique features of our planet.

ROOM 148 **Arts Integration: An Administrator's Tool Kit for Assessing Effective Teaching Practice - Alison Marshall and Susan Thompson**
Workshop: Pa, Cc - Successful school reform encourages the development of an engaged community of teachers and learners. Arts integration approaches have proven to be effective ways of enlivening teaching practice while addressing a wide spectrum of learning styles and abilities and providing alternate assessment approaches. With the increased demands on administrators to support and assess quality teaching the question becomes how can authentic (and doable!) assessment take place? How does one provide effective assessment of the design, delivery, and impact of quality arts integration teaching and learning while encouraging continued growth for staff and students? And oftentimes, a particular methodology is demonstrated to educators and a rubric is provided for assessment. This workshop will provide several key, applicable approaches administrators may choose to use. Session participants will have an opportunity to "be the student" and participate in an arts integrated lesson, experiencing a learner's vantage point. The session "tool kit" will include current "best practice" assessment tools, such as *Danielson's Framework for Teaching*, (and how it relates to arts integration) and will provide resources for principals to build professional development for their staff.

ROOM 150 **Performance of Literature: *The Cat in the Hat* using Simple Signs to Engage the Hearing Impaired Student - Tracy Nichols**
Workshop: P3, Sp - *The Cat in the Hat* is a staple in early education. Since many students are familiar with it, the book is a good source to turn into a play that involves simple sign language to engage the hearing impaired as well as the traditional student in the classroom. Participants will read the original book and create characters and scenes based on the book using simple sign language given to them during the workshop. Focus is arts and literacy and Special Education and the arts.

ROOM 142 **From Mister Seahorse to Mini Authors and Illustrators - Crystal Alama**
Lesson Demo: P3 - Participants will act as both author and illustrator by creating a class book. We will utilize Eric Carle's *Mister Seahorse* as inspiration to develop our own story. Participants will use different forms of media to illustrate the pages and overlapping pages to match our text. This is a fun and interactive lesson that helps teach students story structure, the important roles of an author and illustrator, setting, plot, and characters. Bring your imagination and leave with a lesson that promotes teamwork and student ownership.

ROOM 246 **Clap Your Initials: Multiplying by Three - Jessica Cross**
Lesson Demo: P3, Mi - This lesson is appropriate for grades 3-5. Participants will show multiplication of threes by creating percussion patterns. Due to the intense nature of the arts integration piece, skills require scaffolding. Participants will learn how to create percussion patterns using the initials of their names, and then use these patterns to perform a uniform multiplication sentence. Participants will then apply these skills to creating a percussion pattern for different number sentences. While watching other groups perform, the remaining participants will identify the number sentences of the performing groups. Participants will create a self-assessment on their use of percussion patterns to perform number sentences with three as a factor. Participants will also participate in a reflective writing activity on the lesson and skills learned in the lesson.

MONDAY

8

9:30 - 10:30 AM - LESSON DEMOS / WORKSHOPS

ROOM 105

A Musical Jump-Start for Reading with Expression for Readers of All Ages! - Carol Ponder

Lesson Demo: P3, Mi, Hi, Ac, Sp - Reading fluency includes three aspects: accuracy, rate, and reflection. The aspect many educators find hardest to teach and learners find most challenging is reading with expression. In this workshop, we will use the way fun book *The Stinky Cheese Man and Other Fairly Stupid Tales* as text. First, we will explore together some of the incredible range of sounds our voices actually can produce (as opposed to the extremely narrow range most of us use in everyday conversation). Next, in small groups, participants will read through a text, visualize the characters and action, and write the visualizations down in a character analysis, using a rubric as a prompt and for note-taking. Each group will create an expressive reading of their story, intentionally using the elements of music to expand their vocal choices. After we perform for each other, we will create a performance/reading with expression rubric together and practice using it. Participants will receive lesson plans and visualization rubric.

ROOM 107

Helping Learners with Autism Succeed Through Music - Christine Hughes

Workshop: Mi, Sp - This workshop addresses sensory issues and cognitive challenges of learners on the autistic spectrum, and how teachers can accommodate these differences when including students with autism in performing arts activities. Sensory stations and benefits of music-assisted learning will be included.

ROOM 145

Past, Present, Future: Social Studies and Dance - Jeff Hutchison

Lesson Demo: P3, Mi, Hi, Sp, Pa - This lesson will begin with a warm-up using "BrainDance" which was developed by Anne Green Gilbert and will utilize her 5-part lesson plan of *Warm-up, Exploration, Developing Skills, Creating, and Closure*. Participants will explore the dance concept of pathways (Curved, Straight, Zip-Zag) while learning about historical events. The lesson will continue with participants identifying terms that are landform or ocean by moving in pathways that best represents that land form or ocean form term. The lesson will conclude with the creation of a folkdance representing the rainforest and the layers of the rainforest (emergent, canopy, understory, and forest).

ROOM 149

Life is a Stage: Inclusion in Action through Drama and the Arts - Bethany Hoppe

Workshop: Hi, Ac, Sp, Ta, Cc - Inclusion in Action can be achieved by educating directors and theater teachers how to integrate students with disabilities into their classrooms and after-school programming. A cross-curriculum approach to stage acting, casting, and playwriting is emphasized, with a focus on the beneficial impact the arts have on students. Session will include lecture, theater ice-breaker games, and handouts for implementing disabled talent into the audition and creative process of performance.

10:30 - 10:45 AM - SNACK BREAK



10:45 - 11:45 AM - 2ND LESSON DEMOS/WORKSHOPS



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Using CRITICAL THINKING to "Champion Creatively Alive Children" - Cindy Walker

Workshop: P3, Mi, Pa, Ta, Cc - Crayola, National Association of Elementary School Principals, National Art Education Association and the partnership for 21st Century Skills, have teamed up to help you "Champion Creatively Alive Children". This workshop emphasizes CRITICAL THINKING - using original ideas to solve problems. CRITICAL THINKING is paramount in promoting arts-infused education and fostering creativity in every child. Understand why CRITICAL THINKING is an essential skill for students and faculty, as you explore the components of CRITICAL THINKING: challenge, compare-contrast choices, connections and creating.

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11:45 - 1:00 PM - LUNCH



1:00-3:00 PM – TUTORIALS

MONDAY

ROOM 102

Crayola Dream-Makers Science and Math K-6 Hands-on Connections - Cynthia Walker

Tutorial/Arts Experience: P3, Mi, Ac, Cc - Crayola Dream-Makers is a series of standards-based supplemental resources that contain lesson plans for educators teaching K-6 grades. Each guide uses visual arts lessons to stimulate critical thinking and problem solving. The Math and Science lessons explored will offer opportunities to strengthen your students' knowledge in creative, fun, hands-on lesson processes.

ROOM 160

Arts Integration and the COMMON CORE Standards - Brandi Self and Libby Dawson

Tutorial: ALL - As Tennessee transitions to the Core Standards, it is essential that teachers become familiar with the changing expectations. This session will focus on the connection between arts integration and the Common Core Standards. Participants will be given practical integration ideas that can be instantly implemented within the classroom to support the transition into the Common Core Standards.

ROOM 249

Early Court Dancing - Ann Law

Tutorial: Hi, Ac, Pe - Literature transforms our experiences on many different levels. In this session, we begin by sharing what we know of Shakespeare's *Othello* to connect the classroom curriculum and the art form of dance. Participants will be exposed to early court dancing, learning the Pavane and viewing the historical dance "The Moor's Pavane," created by modern dancer Jose Limon. As we unravel the art of making dances inspired by these sources, we will also focus our attention on conceptual-based and brain-based dance education. We will also emphasize the BrainDance (by Anne Green Gilbert) and making sure that the transfer of information from professional dance artist to classroom teacher is clearly understood.

ROOM 251

Student Storytellers: Communication Artists - Sherry Norfolk

Tutorial: P3, Mi - As storytellers, students have the opportunity to do it all - read, compose, listen, and speak. They have fun experimenting with voice, facial expressions, emotion, and gestures that make the story "just right" for telling. As they present their story, the art of listening becomes a two-way street. By using good eye contact and 'reading' body language, tellers communicate with their audience. That's not all! The activities and skills that they learn will be used across the curriculum and throughout life. In this tutorial, participants will be introduced to ways to help students select a story and learn how to tell it effectively through visualization, summarization, identification of emotions and mood, addition of voice and gestures, question development, and connection to real life.

ROOM 140

Fairy Tales, Scriptwriting, and Puppetry - Kathleen Lynam

Tutorial: Mi, Hi, Sp - The genre of fairy tales will be introduced by the brothers Grimm--Jakob and Wilhelm, hand and rod puppets. The participants will write a script based on a fairy tale and present their stories using finger puppets provided by the artist. The teachers will review the basic vocabulary and concepts of scriptwriting including scene, narrator, dialogue, conflict and resolution. The participants will work in groups, choose a popular fairy tale, agree upon the story sequence, characters, setting, and then re-write the fairy tale by adding supporting details, enhanced character development, and appropriate humor if included in the story. Each group will choose a director. The director will have the following duties: final approval of the story and selection of roles. Participants will learn about puppetry basics (character voice, presentation, and manipulation). Teachers will rehearse using their scripts and puppets. Each group will perform for their peers. Each group will be provided with a check list to assess the story, script, and puppetry performance skills.

ROOM 250 **Garage Band in the Classroom: Music and Literacy - Cheryl Sheridan and Amy Churchwell**
Tutorial: Mi, Hi, Ac, Te, Pa
 This session will focus on the in's and out's of garage band and ways to integrate it into the classroom. The instructor will demonstrate how to integrate garage band into literacy in order to enhance critical thinking and deeper understanding of the standards. This integration will focus on key literacy standards including theme, main idea, and characterization. Participants will then create personal musical compositions using garage band that correlates with books that are utilized within their classroom. A reflection time will be provided for participants to share their products and to brainstorm additional integration ideas.

ROOM 240 **The House That Built Me: Under Construction and Deconstruction - Beth Anne Musiker**
Tutorial: Mi, Hi, Ac, Pa - This tutorial will introduce participants to the practice of aesthetic education, experientially. We will use the award winning song "The House That Built Me" as our focus for creative process exploration while integrating core subject areas including a wide variety of elements in the English Language Arts curriculum standards to include: language, writing, communication, literature, creative writing and more. The session will include: working with the aesthetic education core elements of inquiry, art making, and reflection centered in the context of a specific work of art, "The House That Built Me"; hands-on arts integration lesson using a personal narrative approach to poetry and lyric writing as a way of connecting more deeply to the themes in the song, especially our need to reinforce our internal sense of "home" from time to time. The lesson will be followed by a participant-centered deconstruction of the instructional methodologies and sequencing involved and what both the learner and the facilitator were doing and experiencing in each step of the experience; brainstorming on other curriculum areas that might also be explored using "The House That Built Me"; and an introduction to the process of using a specific work of art in the classroom to enrich and deepen understanding of curriculum standards.

ROOM 144 **The Ties That Bind: Connecting the Dots of Many Stakeholders, Learning Styles, and Disciplines - Stephanie Pruitt**
Tutorial: Pa, Cc, Hi, Ta - How can a single project: meet the needs of students, faculty, parents, school boards, funders, and community partners?; meaningfully and measurably meet academic standards in Language Arts, Reading, Math, and Social Studies, Information Literacy, Writing, Listening/Speaking, and Visual Arts?; raise money, morale, and respect for your school?; offer students an empowering and inspiring, yet pragmatic, 21st Century Skill experience? This tutorial will answer these questions and equip participants with ideas and practical tools to begin the planning and implementation of a large-scale, multi-discipline, arts-based project. We will discuss ways to navigate the potential challenges and communicate the "story" to stakeholders. Our conversation will highlight best practices in Collaborative Curriculum Development, Project-Based Learning, Agile Project Management, and Community Building/Buy-in – all seen through a case study of a semester-long advanced English course designed and taught by Stephanie Pruitt in a Middle TN HS, "The Research and Business Behind Poems."

ROOM 146 **Sequencing and Main Idea with Comics - Holly Briggs**
Tutorial: Mi, Hi, Sp - Learn the basics of sequencing and identifying the main idea in a story through the use of comics! A natural pairing between the visual arts and language arts, comics provide an avenue for all learners to grasp the basics of storytelling. Participants will start with the basics of comics and work their way through single panel frames to more in-depth storyboards. A writing component can be combined with the art lesson to create a holistic learning experience. Lesson plans and handouts will be provided. This unit can be adapted to the skill level of students.

ROOM 148 Moments to Meaning: Devising Theater in the Classroom - Alison Marshall and Susan Thompson
Tutorial: P3, Mi, Hi, Ac, Sp - Theatre is a collaborative art form that uses live performers to present the experience of a real or imagined event before a live audience in a specific place. You have heard "from page to stage," this tutorial honors the learner "from desk to discovery." Devised theatre is a form of theatre where the script originates not from the writer or writers, but from collaborative, usually improvisatory, work by a group of people. The devising process helps learners generate understanding about ideas using approaches from the disciplines of theatre and dance while providing opportunities for creative problem solving, inquiry and reflection. The investigative phase of the work starts with asking questions. Good questions help us to be energetic thinkers and guide us toward inventive answers and solutions. Participants in this experiential session will make theatre together, using an approach that invites imagination and collaboration. The devising process helps learners develop literacy skills as they question, research and imagine answers, work as an artist, and reflect on their understanding.

ROOM 105 Creativity-Based Learning 101: Classroom-Ready Lessons through Music, Theatre, Dance, and Creative Writing - Carol Ponder
Tutorial: P3, Mi, Hi, Ac, Pa, Ta, Cc - In this workshop, we will go through four step-by-step arts-integrated activities - one each in theatre, music, movement, and creative writing. Each arts discipline will correspond to at least two components of Literacy - reading, writing, speaking, and listening - and each activity can be translated into more than one specific lesson plan. These activities can be taken directly into the classroom to address literacy in any subject. Journaling will also be explored, a habit that fosters reflection and recursive learning and that produces a clear picture of each learner's journey (great documentation for assessment and research).

ROOM 246 Fold, Pop, and Flex: Paper Folding in the Classroom - Nancy Campbell
Tutorial: Mi, Hi - This tutorial will explore the use of paper folding projects to integrate subjects across the curriculum with visual arts. Following directions precisely is engaging and rewarding for middle grade students. Pop-up books by David Carter and Robert Sabuda will be examined and simple pop-up techniques will be introduced. Participants will brainstorm projects that connect with other subjects. Next, teachers will create a flexagon. The hexaflexagon is an amazing invention created by a Princeton mathematician in the 1940's. It combines the magic of equilateral triangles and Mobius strips. The intriguing flexagon, which may be decorated or embellished in ways that connect math and visual arts to other curriculum areas, is a real world application of math concepts with a really cool product at the end. Participants will reflect on classroom applications and curriculum connections.

ROOM 248 Reading the Masters: An Arts Integrated Curriculum Using Masterpiece Works of Art - Robyne Batson, Ed.D
Tutorial: P3, Mi, Hi, Ac, Cc - *Reading the Masters* is an arts integrated creative curriculum which will help students to learn critical thinking and higher level thinking skills as they study a work of art. Reading and writing skills are applied to masterpieces in order to give students a different perspective of visual arts as well as reading. This approach helps students to become very familiar with the value of art work in their study of these masters in the arts. Students will experience culminating activities that help them to make individual choices and decisions as they explore their own feelings and express themselves as they reflect on the artist.

ROOM 141 All the Classroom is a Stage - Jeff Jordan
Tutorial: ALL - This session will focus on using theatre activities in the classroom. It will be hands-on as teachers get to participate in drama activities based on class content.

ROOM 104 Songwriting for the NOT very musical: Guiding your students in writing new lyrics to familiar melodies - Bill Haymes

Tutorial: P3, Mi, Hi, Ac, Sp - By experiencing this engaging process first-hand, participants will learn how to lead their own students through the step-by-step procedure of rewriting the lyrics to a familiar song in order to explore and explicate a specific topic, and retain what is learned in that exploration. This tutorial uses music and melody as its medium but is at heart a creative writing experience designed for any classroom teacher, not just music specialists. Teachers need no special musical skills in order to take part.

ROOM 153 The Nuts and Bolts of Westward Expansion: Theater and Social Studies on the Oregon Trail - Scott Rosenow

Tutorial: Mi, Cc - This unit of study focuses on Westward Expansion before the Civil War. Students research, discuss, analyze, and explore events from 1801-1860. Endowed in roles as pioneer families, students use their higher order thinking skills to predict outcomes, compare and contrast perspectives shared by different pioneer groups - and those indigenous populations they encounter - as they work cooperatively to create experiences that parallel those of the settlers migrating west. This unit is comprised of 24 episodes interwoven with Ken Burns series *The West* as pre-text and context for building and deconstructing student understandings. Students are introduced to and apply image theatre strategies, physically build covered wagons which they "self" propel through uncharted terrain. They experience problems - weather, illness, depleted resources, and Indians - but persevere in order to reach their final destination. This unit culminates in a land run, deed processing, and reflective writing to solidify student experiences.

3:00 - 3:30 PM - SNACK BREAK



3:30-5:00 PM- ARTS EXPERIENCES



ROOM 102 Crayola Dream-Makers Science and Math K-6 Hands-on Connections - Cynthia Walker

Arts Experience/Tutorial: P3, Mi, Ac, Cc - Crayola Dream-Makers is a series of standards-based supplemental resources that contain lesson plans for educators teaching K-6 grades. Each guide uses visual arts lessons to stimulate critical thinking and problem solving. The Math and Science lessons explored will offer opportunities to strengthen your students' knowledge in creative, fun, hands-on lesson processes.

ROOM 251 Anansi Time! - Sherry Norfolk

Arts Experience: Mi - Full of laughter, pratfalls, mishaps, and mischief, the Anansi trickster tales appeal to listeners of all ages, and engage imagination and creativity. They provide a perfect platform for creative writing! In this Arts Experience, participants will hear a variety of Anansi tales, then collaborate in small groups to create and perform original Anansi stories!

ROOM 140 The Spoken Word and Slam Experience - Benjamin Smith

Arts Experience: Hi - We will provide participants with a background in spoken word and slam poetry. This includes spoken word poetry's role in contemporary youth culture. We will demonstrate spoken word through video and in person performances. We will then take participants through a sample writing lesson which we would teach in a classroom. This will include a sample model poem, a pre-write, writing, read-back, and a group performance component. The performance component will model a poetry slam for participants. We will engage participants in a wide variety of learning styles through the various stages of the workshop. The team piece provides a wonderful opportunity for adult participants to share and engage with one another. We will wrap-up the session by processing the experience through discussion, Q & A, and written feedback.

MONDAY

3:30-5:00 PM - ARTS EXPERIENCES

ROOM 149

Booming it at the Ball: Movement, Rhythm, and Expression through Integrated Dance

- Bethany Hoppe

Arts Experience: Mi, Hi, Ac, Sp - An introductory workshop to basic methods of dance inclusion, choreography, and movement to enhance connection, expression, and participation for students with mobility restrictions. Workshop members will learn fundamental steps to adaptive partner dancing and adaptive movement instruction for individuals. Session will be a blend of lecture, handouts, and hands-on practice.

ROOM 244

Appropriation in Art - Bob Kucher

Arts Experience: Mi, Hi - Teachers in this session will explore appropriations in art while being exposed to those artists who are known to "borrow", "recycle", or "adopt" ideas or elements from other artists' work. Teachers will critique the work of Marcel Duchamp, Salvador Dali, and Andy Warhol while progressing through four phases of criticism (description, analysis, interpretation, and judgment). Appropriation of visual culture and art, in some form or another, has always been part of the human history. Art history and art historical practice have a long tradition of borrowing and using styles and forms from what came before. Students of art and established artists have always learned and progressed by copying and borrowing. The act of making art and visual culture began with appropriation: borrowing images, sounds, and concepts from the surrounding world and re-interpreting them as art. Appropriation can be seen as the way in which humans progress and learn. Teachers will create an appropriation of their own during this workshop.

ROOM 105

Singing A Cappella in the Southern Mountain Tradition - Oh, yes you can! - Carol Ponder

Arts Experience: El, Mi, Hi, Ac, Sp, Pa - We each have our own musical instrument that we carry with us every day of our lives (barring physical injury), and that is our voice. Our voices can be the instrument of artistic expression for each of us throughout our lives. I will listen sympathetically when you tell me that your third grade teacher told you just to move your mouth in Assembly (I want to go back and whack those people); but after that, we will just sing some satisfying traditional and folk songs that will have you participating out loud before you have time to think about it too much. You will have a chance to explore your own voice and what it does well - in the safety of numbers. You will be offered the chance to try a solo - long or short - in the comfort of like-minded vocalists. You will learn - by ear, no music to read - songs that are still dearly loved in our culture as well as new songs written in the old a cappella tradition; and you will have the artistic, spiritual, emotional, and physical satisfaction of making music all your own, and with others, that no one else could make just like you. Yes, you can do this and it's fun. We will even go further to explore what you, personally, look for when choosing a song to sing; explore basic musical choices like pitch, tempo, and dynamics; and help you figure out how you would choose songs to make a "set" to sing for others. If you think you can't sing, grab a handful of courage and come on in. If you are an accomplished singer, come explore your voice in its most basic components and just have a great time! First Bonus: All participants will receive a CD of a cappella songs from the Southern Mountain Tradition sung by Carol. These songs are great to sing for your own satisfaction; to sing for and with your classrooms; and to sing for and with all the children - of all ages - in your life. Second Bonus: Everybody gets a SPOONS lesson! Yes, spoons. Third Bonus: Great handouts!

ROOM 150

Keep it Simple: Learn Art of Asian Ink Painting and Japanese Haiku - Annamarie Gundlach

Arts Experience: ALL - Asian brush painting is a painting method that is simple and elegant and requires no experience. Participants will use a sumi brush and create simple ink paintings inspired by bamboo and ferns. Participants will learn how to compose Japanese Haiku poetry that is minimalistic and visual. This art experience brings out the artist and helps participants gain confidence in applying these activities in lesson plans or for relaxation.

- ROOM 248** **Take the Art of the Big City Streets to Your Classroom - Heidi Swaney**
Arts Experience: P3, Mi, Hi - In this session, participants will take part in a creative writing project resulting in a script detailing the life of an important historical figure or a character in a book. Time will be devoted to practicing the concentration and effective use of body and voice necessary for actors to successfully portray a character. Using the elements of drama, everyone will maintain focus and become frozen statue like those found on the streets of big cities waiting for money before they move. Participants will take turns performing their story as a statue that has come to life.
- ROOM 110** **Hear John Henry's Hammer Ring - Moving Beyond Black and White Images of Appalachian Music - Sean McCollough**
Arts Experience: P3, Mi, Hi - When the African banjo met the European fiddle, Appalachian Music (American Music for that matter) was set on an exciting course that resulted in the birth of many unique styles, from old-time to bluegrass to country to blues to even rock n' roll. This session will bring that musical journey to life through demonstrations and participatory activities that will show how Appalachia was a hotbed of multicultural musical exchange. British melodies and storytelling will mix with African syncopated rhythms and the birth of the blues as the participants dance, sing, and write their own songs.
- ROOM 240** **What do you mean you can't sing? How even a "non-singer" can give a moving live performance! - Beth Anne Musiker**
Arts Experience: El, Mi, Hi, Ac, Pa - This will be an opportunity for participants to move beyond any fear or inhibitions they may have personally or experience with their students when singing before an audience. We will focus on exploring vocal techniques and especially on interpretive performance techniques, tricks and tools to allow for a freer more deeply felt performance that participants will feel confident to share. We will use one or two well-known songs upon which to practice these skills. Many of the same skills can be used for public speaking and acting as well.
- ROOM 146** **Using Quilt Patterns to Teach American History and Geometry - Bailey Earith**
Arts Experience: El, Mi, Hi, Sp, Ac, Te, Li, Pe, and Pa - This program will discuss the importance of using art in the special education class and will offer suggestions on how to add art to this environment to support both academic and IEP goals. Participants will be exposed to a wide variety of project ideas as well as the science behind the use of art with this population. They will hear about inspiring successes as well as how to modify projects for maximal effectiveness. Participants will learn from a licensed Occupational Therapist who has spent many years working with this population as both a therapist and teaching artist.
- ROOM 141** **Acting for the Non-Actor - Jeff Jordan**
Arts Experience: ALL - This session is designed to bring out the actor in every teacher. The experience will focus on basic acting techniques.
- ROOM 246** **Self-Portraits: Tell the World about You - Nancy S. Campbell**
Tutorial: P3, Mi, Hi, Ac, Sp - This tutorial focuses on the self-portrait. Throughout art history, artists have approached this accessible subject matter in many ways and in many different styles. Participants will examine examples of self-portraits and discuss how artists share information about themselves in their work. That sharing may include symbols, styles, color schemes, and the incorporation of writing in the self-portrait. After an easy-to-understand introduction to drawing a person, each participant will make a multimedia self-portrait that incorporates written biographical information in the artwork. Beginners, as well as seasoned artists, are welcome in the supportive atmosphere of this session.

3:30-5:00 PM- ARTS EXPERIENCES

ROOM 148

Move it to Learn it: A Dance Based Learning Sampler - Alison Marshall and Susan Thompson
Arts Experience: El, Mi, Hi, Ac, Sp, Pe - When the body is engaged the mind is engaged. Learning is an integrative process, so how do we design and deliver intentionally integrated arts-based learning curriculum and learning experiences? Move it to learn it. Dance and movement play a critical role in brain development and information processing. The role of today's educator is not only to provide content information but to engage learners with relevant content in meaningful ways so that it is learned, valued, and enjoyed - not just covered. In this experientially based workshop we will use the entry point of movement to activate thinking, open possibilities of creative thinking and problem solving, and explore ways to address content from academic and arts disciplines. We'll consider sequence, pattern, cause and effect, inference, and prediction, using the elements of dance as we ask questions - make work - and reflect on what we've made. Come put learning on its feet and find ways to bring movement, purposefully, into your classroom day and curriculum.

ROOM 249

Parade Aesthetics - Lindsey Bailey
Arts Experiences: Mi - In Parade Aesthetics, participants will learn about parades, carnivals and parade arts. Taking inspiration from Carnivale, Second Line in New Orleans, and larger parades like Macy's and The Rose Bowl, the participants will make one item out of the options provided (including banners, lanterns, pole-based pieces, hats and capes, umbrellas, air-based pieces, large-scale puppets, and small floats). Parade Aesthetics will highlight collaborative work and seek to impact creative learning in an energizing and unique way, providing opportunities for artistic exploration and skill-building. Guests during this session will include carnival and parade - based artists, like stilt-walkers, jugglers, and air dancers.

ROOM 253

Traditional Dance of Ghana, West Africa - Kofi and Rebekah Mawuko
Arts Experience: P3, Mi, Hi, Ac, Sp, Pe - Introduction to dances of Ghana, West Africa enhance mental and physical skills. Students are taught to listen to the language of the drums and convey its meaning through movement. The historical context of the dance and its implications on today's society are examined.

5:00-8:00PM - JERRY'S ART-A-RAMA TEACHING ARTIST SHOWCASE



COE ROTUNDA

Teaching Artist Showcase: ALL participants welcome to attend.
 Sponsored by Jerry's Art-a-Rama, enjoy hors d'oeuvres while meeting with artists and teachers throughout Tennessee. Special guest musicians, The Lonetones, will perform live music.

6:30-7:30PM



ROOM 164

Arts Education Grant Writing - Nan Zierden and Ann Brown
Workshop: ALL
 A Tennessee Arts Commission staff member will introduce participants to the Commission's Arts Education Artist-in-Residence program and other grant opportunities for their classroom, school, organization, or themselves! Participants will learn pointers on how to write effective grant applications, improve their applications, and go over common questions and pitfalls when submitting a grant application. Time will be allotted to brainstorm projects between teaching artists and teachers for the upcoming school year.

TUESDAY

6:00 - 7:45 AM - BREAKFAST



8:00 - 9:15 AM - **MINDBENDERS SERIES**

Recreating Creativity - Kurt Wenner

Contemporary society has begun to realize that creativity is a vital part of human intelligence that may determine the success or failure of an individual or even of a nation in the next decades. Our very definition of creativity is so flawed, however, that it is difficult or even impossible to effectively insert it into our educational systems. Stripping away our historical preconceptions about what creativity is and how it operates is a vital step toward constructing a new educational paradigm that will finally allow us to effectively enable our students to manifest their dreams in the physical world.

Kurt Wenner has spent a lifetime creating art forms, works of art and architecture, as well educational programs in a vast array of venues and media. Central to his own creative process is the knowledge of both classicism and artist's geometry -- two subjects that have been removed from general education in our century. Using his own experience as an example, Wenner will illustrate how a new approach to the idea of creativity can lead to an infinite number of discoveries and inventions. A healthy and fresh vision of the creative process is essential for the empowerment of the next generation.

9:30 - 10:30 AM - 3RD LESSON DEMOS/WORKSHOPS



ROOM 102 Using COLLABORATION to "Champion Creatively Alive Children" - Cynthia Walker
Workshop: P3, Mi, Pa, Ta, Cc - Crayola, National Association of Elementary School Principals, National Art Education Association and Partnership for 21st Century Skills, have teamed up to help you "Champion Creatively Alive Children". This workshop emphasizes COLLABORATION - using thoughts and feelings effectively. COLLABORATION fosters an arts-infused, creative culture. Understand why COLLABORATION is an essential skill for students and faculty, as you explore the attributes of COLLABORATION: defining a common goal, contributing, compromise-consensus, and embracing a creative, collaborative culture.

ROOM 160 Flipping the Classroom with FIZZ, Part ONE - Dr. Lodge McCammon
Special Two-hour Session: ALL - During this session you will learn how to redesign your class by using simple 1-take video production. We will take the participants through a "flipped" lesson, illustrating an extremely efficient method of teaching that has students watch the lecture content for homework and uses class time for arts integration. The flipped classroom is a paradigm shift in instruction, which frees up classroom time that can be used to engage learners with music, images, movement, and social media. This is an extremely efficient, engaging, and powerful method of teaching and learning that will inspire students of the 21st century. **Please note that this session is in two parts. If you register for this session, you must register for Flipping the Classroom with FIZZ, Part TWO from 10:45-11:45am.**

TUESDAY

9:30 - 10:30 AM - 3RD LESSON DEMOS/WORKSHOPS

ROOM 249

Ancient Stick Dancing - Ann Law

Workshop: Hi, Ac, Pe - This session begins with participants moving with sticks! We discover how and why ancient dances were created using sticks. To actively develop a movement vocabulary with this prop, we begin to explore the difference between 2D and 3D movement. As we address our community of movers through the dance concepts of force and space, we begin to eliminate competition and create a safe environment that allows us to take more risks (creatively, intellectually and emotionally). Our historical dance research includes modern dance pioneer Martha Graham, who used 2D and 3D movement in her masterpiece "Errand into the Maze". Participants will understand the importance of implementing the TN Dance Standards, teaching inside Gardner's multiple intelligences, and developing rubrics for assessing dance.

ROOM 251

Brain-compatible Learning through Storytelling - Sherry Norfolk

Workshop: ALL - From the beginning of time, storytelling has been the way cultures have preserved and celebrated their memories, passed on their values and belief systems, entertained, instructed and reported. Today, storytelling is recognized as one of the most effective brain-compatible teaching strategies, accessible for children with diverse abilities and disabilities, and applicable to all "ways of knowing," and to all learning styles. In this fast-paced, hands-on workshop, you will learn WHY storytelling works and HOW to harness its power in the classroom!

ROOM 150

The Cognitive Connect: Co-equally Integrating Music and Movement into the Elementary Curriculum - Jennifer Vannatta-Hall, Ed.D.

Workshop: P3 - Cognitively integrating the arts into the classroom provides potential to motivate students' interest, improve their performance in other disciplines, and develop their self-image. The arts play a vital role in the problem-solving process by strengthening the right or intuitive side of the brain, which aids in finding alternative solutions and prompts more creative thinking. This session will explore ways in which music and movement can be meaningfully and co-equally integrated into the elementary curriculum, as well as discuss pitfalls to avoid when integrating the arts into the elementary curriculum. Participants will experience hands-on activities and receive a detailed handout with co-equal arts integration ideas that foster opportunities for students to synthesize knowledge, create, and think critically.

ROOM 247

The World Wide Web of Literature - Stephanie Pruitt

Workshop: ALL - The internet and other technological platforms and applications have transformed the way we can engage with literature. This workshop will look at ways creative writers, teachers, students and engaged readers use technology for planning tools, collaborations, research, interactive discussions, publication and much more. This goes far beyond Googlebooks and Nook readers. Participants will see how mind mapping software, skype, wikis, facebook, digital storytelling, and social gaming are enlarging our literary worlds. When we're aware of and prepared for the potential, practical challenges, the classroom applications for these tools are endless!

ROOM 140

Puppetry and Poetry - Kathleen Lynam

Workshop: P3, Mi, Sp - Encourage your students to become poets! Participants are provided with an original, "hair clip" puppet that will promote creative, critical thinking skills. These puppets can be easily manipulated and can help teach the articulation of syllables. Subtle movements are encouraged to make the puppet come alive. Teachers will write a cleriheo poem (a structured 4 line poem, with the rhyme scheme aabb, the 1st line must end with a name) to go with their puppet. The teachers are encouraged to memorize their 4 line poem so they can concentrate on manipulating their puppet as he/she tells the poem. We will review the components of voice: pitch, dynamics, tone, emotion, and inflection to help you create a character voice for your puppet. The participant will also visualize the rest of their puppet by making a drawing; under their picture they will write their cleriheo poem. Teachers will present their poems and puppets to the class.

ROOM 250 Apps for Integrating the Arts - Cheryl Sheridan and Amy Churchwell
Workshop: P3, Mi, Hi, Sp, Te - This sessions will introduce participants to several apps that support integrating the arts. Both Google Apps and apps for the iPad and iPod will be demonstrated. Participants will be given the opportunity to explore the applications and discuss how integration could occur within the classroom.

ROOM 244 Making Inferences Using the Critical Response Protocol (Andy Warhol and The Beatles)
 - Libby Dawson
Lesson Demo: P3, Mi, Hi - Critical Response is a structured process that allows responders to pay close attention to a particular piece of art, text or performance. The Critical Response Protocol builds higher-order thinking, creates deeper and more critical thinking, and helps to increase understanding of reading and language arts concepts (inference, main idea, details, summarizing, note taking, fact & opinion, etc.). This lesson demo will use the Critical Response Protocol to examine visual art examples from Andy Warhol and lyric and music examples from The Beatles. Analyzing visual arts, music, and text will be used to make inferences. Reading, language arts, visual arts, and music will be integrated throughout this lesson. Learners will gain an awareness of the connections between visual arts and other disciplines. The visual arts, music, and text examples will be evaluated using a range of subject matter, vocabulary, symbols, and ideas.

ROOM 110 History and Music of Fisk Jubilee Singers in the Classroom - Dr. Paul Kwami
Workshop: Mi, Hi, Ac - With the use of a PowerPoint presentation, participants will learn about the history and music of the Fisk Jubilee Singers. Topics will include: the contribution of the Fisk Jubilee Singers to world music; the Negro spiritual during the time of slavery; musical elements of the Negro spiritual; the Negro spiritual and African music. This presentation will also focus on how the contents of the presentation could be used in teaching social studies, geography, musical elements, and creativity. Participants will be guided to compose a song in the style of the Negro spiritual, and this song will focus on the teaching of a topic in the area of the sciences.

ROOM 148 Partnerships, Collaborations, and Shared Learning: Artists and Teachers Together in the Classroom
 - Alison Marshall and Susan Thompson
Workshop: P3, Mi, Hi, Ac, Sp, Ta - Good written templates and guidelines exist to help classroom teachers, teaching artists, and arts specialists work together in the design and delivery of successful artist residencies. This workshop will address ways to move those very helpful guidelines from page to action with the implementation of vibrant, purposeful teaching artist residencies within a school. We will explore active approaches that connect the work of the teaching artist to the classroom curriculum in meaningful ways while practicing some theatre and movement-based experiences both artist and teacher could use to explore curriculum, build classroom community, and activate thinking. If you're considering hosting a first residency, if you're an experienced residency host, if you're a teaching artist working in classrooms, this workshop is for you.

ROOM 248 Performance of Literature Mythson Possible: Mythology isn't Greek to Me - Tracy Nichols
Workshop: Mi, Ac - This workshop will examine traditional Greek myths and illustrate the themes and characters through playwriting and performance. Unraveling the concepts to create a contemporary version of the myth selected for the session. With the current popularity of the Percy Jackson book series, this will be a fun way to illustrate how arts integration can engage the student and teach traditional material with a contemporary flair.

ROOM 142	<p>Music and Punctuation - Lindsey Fehl</p> <p>Lesson Demo: P3 - This is a very basic tempo and dynamics lesson integrating the foundations of punctuation. We will use pieces of music to identify the tempo (adagio/allegro) and identify that with a statement or exclamation. We will do the same thing to the dynamics (piano/forte). This uses a lot of higher level questioning and creative thinking.</p>
ROOM 246	<p>Dancing Fractions - Jessica Cross</p> <p>Lesson Demo: P3, Mi - This lesson is most appropriate for grades 2-4 but could be adapted for other grade levels. Participants will explore fractions of groups by using the BEST (body, energy, space, and time) elements of dance. Participants will engage in using BEST elements and fractions to create movement routines. Participants will also identify fractions in the performances of other participants. Participants will self-assess based on use and mastery of arts and non-arts standards and will participate in a reflective activity about the lesson.</p>
ROOM 145	<p>Let's Rock! - Jeff Hutchison</p> <p>Lesson Demo: P3, Mi, Hi, Sp, Pa - This lesson demo is an arts integration experience with Science and Dance. We will begin with a warm-up using "BrainDance" which was developed by Anne Green Gilbert and will utilize her five-part lesson plan (Warm-up, Exploration, Developing Skills, Creating, and Closure). Participants will explore the dance concept of Energy while shadowing a partner and the instructor will call out objects that are either man-made (Swingy) or natural objects (Shaky). Participants will move according to what the object is. Participant and partner will find another duet to work with, and this exploration will distinguish between living and non-living things. Using a Shape Museum, the teacher will call out living (Sharp) or non-living (Smooth) thing. Lead duet will make a shape and the other duet will look at the leader shape and contrast it in movement. Participants will learn how rocks can be classified according to their physical characteristics and will create a dance on how rocks come to be while utilizing the concept of Energy and Weight.</p>
ROOM 105	<p>Tableaux: Body-Deep Understanding and Artful Details in Learning that Moves - Carol Ponder</p> <p>Lesson Demo: P3, Mi, Hi, Ac, Sp - Tableaux are windows into the world of theatre. Relying mostly on body language and physical interpretation (rather than words) of events, processes, and emotions, they are often less intimidating than other types of improvisatory theater work and are perfect for kinesthetic learners. They allow actors the opportunity to experience or remember what it feels like to make very SPECIFIC choices about posture, breath, gesture, center-of-gravity placement, balance, focus and intention - all things that make the difference between a stellar and an adequate performance on the stage. These embodied details also can promote great understanding in almost any subject, cultivate skill in writing with detail, and inspire vibrant and clear verbal communication. This detailed work also reveals itself in creative writing in vivid dialogue, settings, and characters, and the breath of emotional life on the page. Participants will be guided through several types of tableaux work: Single body work for warm-up; collected bodies assembled sequentially; tableaux that move through space; tableaux that put a visual stimulus (like a Matthew Brady Civil War print) in the middle of a movement and vocal improvisation; and many more elaborations on this easy, but versatile, technique. Tableaux can be used simply as a morning warm-up or can be complex enough to encompass an entire study unit in History, Social Studies, Character Education, or Science. Math teachers use them too, but we'd have to figure that one out together! Teachers will leave with classroom-ready lesson plans and a sense of exploration to be continued.</p>
ROOM 141	<p>Where the Wild Things Are (and I'm not talking about the students) - Jeff Jordan</p> <p>Lesson Demo: P3, Mi, Sp - This lesson will focus on creating integrated arts lessons based on the work of Maurice Sendak.</p>



ROOM 102 Using COMMUNICATION to "Champion Creatively Alive Children" - Cynthia Walker
Workshop: P3, Mi, Pa - Crayola, National Association of Elementary School Principals, National Art Education Association and the Partnership for 21st Century Skills, have teamed up to help you "Champion Creatively Alive Children". This workshop emphasizes COMMUNICATION - expressing thoughts and feelings effectively. In a visual world and digital era, art and design are key skills for communicating. Understand why COMMUNICATION is an essential skill for students and faculty, as you explore the communication of ideas: convey-express, customize, compose-construct and check for understanding.

ROOM 249 Ancient Stick Dancing - Ann Law
Workshop: Hi, Ac - This session begins with participants moving with sticks! We discover how and why ancient dances were created using sticks. To actively develop a movement vocabulary with this prop, we begin to explore the difference between 2D and 3D movement. As we address our community of movers through the dance concepts of force and space, we begin to eliminate competition and create a safe environment that allows us to take more risks (creatively, intellectually and emotionally). Our historical dance research includes modern dance pioneer Martha Graham, who used 2D and 3D movement in her masterpiece "Errand into the Maze". Participants will understand the importance of implementing the TN Dance Standards, teaching inside Gardner's multiple intelligences, and developing rubrics for assessing dance.

ROOM 160 Flipping the Classroom with FIZZ, Part TWO - Dr. Lodge McCammon
Special Two-hour Session: ALL - During this session you will learn how to redesign your class by using simple 1-take video production. We will take the participants through a "flipped" lesson, illustrating an extremely efficient method of teaching that has students watch the lecture content for homework and uses class time for arts integration. The flipped classroom is a paradigm shift in instruction, which frees up classroom time that can be used to engage learners with music, images, movement, and social media. This is an extremely efficient, engaging, and powerful method of teaching and learning that will inspire students of the 21st century. **Please note that this session is in two parts. If you register for this session, you must register for Flipping the Classroom with FIZZ, Part ONE from 9:30-10:30am.**

ROOM 251 Brain-compatible Learning through Storytelling - Sherry Norfolk
Workshop: ALL - From the beginning of time, storytelling has been the way cultures have preserved and celebrated their memories, passed on their values and belief systems, entertained, instructed and reported. Today, storytelling is recognized as one of the most effective brain-compatible teaching strategies, accessible for children with diverse abilities and disabilities, and applicable to all "ways of knowing," and to all learning styles. In this fast-paced, hands-on workshop, you will learn WHY storytelling works and HOW to harness its power in the classroom!

TUESDAY

10:45 – 11:45 AM - 4TH LESSON DEMOS/WORKSHOPS

- ROOM 150** The Cognitive Connect: Co-equally Integrating Music and Movement into the Elementary Curriculum - Jennifer Vannatta-Hall, Ed.D.
Workshop: P3 - Cognitively integrating the arts into the classroom provides potential to motivate students' interest, improve their performance in other disciplines, and develop their self-image. The arts play a vital role in the problem-solving process by strengthening the right or intuitive side of the brain, which aids in finding alternative solutions and prompts more creative thinking. This session will explore ways in which music and movement can be meaningfully and co-equally integrated into the elementary curriculum, as well as discuss pitfalls to avoid when integrating the arts into the elementary curriculum. Participants will experience hands-on activities and receive a detailed handout with co-equal arts integration ideas that foster opportunities for students to synthesize knowledge, create, and think critically.
- ROOM 247** The World Wide Web of Literature - Stephanie Pruitt
Workshop: ALL - The internet and other technological platforms and applications have transformed the way we can engage with literature. This workshop will look at ways creative writers, teachers, students and engaged readers use technology for planning tools, collaborations, research, interactive discussions, publication and much more. This goes far beyond googlebooks and Nook readers. Participants will see how mind mapping software, skype, wikis, facebook, digital storytelling, and social gaming are enlarging our literary worlds. When we're aware of and prepared for the potential, practical challenges, the classroom applications for these tools are endless!
- ROOM 140** Puppetry and Poetry - Kathleen Lynam
Workshop: P3, Mi, Sp - Encourage your students to become poets! Participants are provided with an original, "hair clip" puppet that will promote creative, critical thinking skills. These puppets can be easily manipulated and can help teach the articulation of syllables. Subtle movements are encouraged to make the puppet come alive. Teachers will write a cleriheh poem (a structured 4 line poem, with the rhyme scheme aabb, the 1st line must end with a name) to go with their puppet. The teachers are encouraged to memorize their 4 line poem so they can concentrate on manipulating their puppet as he/she tells the poem. We will review the components of voice: pitch, dynamics, tone, emotion, and inflection to help you create a character voice for your puppet. The participant will also visualize the rest of their puppet by making a drawing; under their picture they will write their cleriheh poem. Teachers will present their poems and puppets to the class.
- ROOM 250** Apps for Integrating the Arts - Cheryl Sheridan and Amy Churchwell
Workshop: P3, Mi, Hi, Sp, Te - This session will introduce participants to several apps that support integrating the arts. Both Google Apps and apps for the iPad and iPod will be demonstrated. Participants will be given the opportunity to explore the applications and discuss how integration could occur within the classroom.
- ROOM 248** Performance of Literature Mythion Possible: Mythology isn't Greek to Me - Tracy Nichols
Workshop: Mi, Ac - This workshop will examine traditional Greek myths and illustrate the themes and characters through playwriting and performance unraveling the concepts to create a contemporary version of the myth selected for the session. With the current popularity of the *Percy Jackson* book series, this will be a fun way to illustrate how arts integration can engage the student and teach traditional material with a contemporary flair.

ROOM 244 **Making Inferences Using the Critical Response Protocol (Andy Warhol and The Beatles)**
- Libby Dawson

Lesson Demo: P3, Mi, Hi - Critical Response is a structured process that allows responders to pay close attention to a particular piece of art, text or performance. The *Critical Response Protocol* builds higher-order thinking, creates deeper and more critical thinking, and helps to increase understanding of reading and language arts concepts (inference, main idea, details, summarizing, note taking, fact & opinion, etc.). This lesson demo will use the *Critical Response Protocol* to examine visual art examples from Andy Warhol and lyric and music examples from The Beatles. Analyzing visual arts, music, and text will be used to make inferences. Reading, language arts, visual arts, and music will be integrated throughout this lesson. Learners will gain an awareness of the connections between visual arts and other disciplines. The visual arts, music, and text examples will be evaluated using a range of subject matter, vocabulary, symbols, and ideas.

ROOM 110 **History and Music of Fisk Jubilee Singers in the Classroom - Dr. Paul Kwami**

Workshop: Mi, Hi, Ac - With the use of a PowerPoint presentation, participants will learn about the history and music of the Fisk Jubilee Singers. Topics will include: the contribution of the Fisk Jubilee Singers to world music; the Negro spiritual during the time of slavery; musical elements of the Negro spiritual; the Negro spiritual and African music. This presentation will also focus on how the contents of the presentation could be used in teaching social studies, geography, musical elements, and creativity. Participants will be guided to compose a song in the style of the Negro spiritual, and this song will focus on the teaching of a topic in the area of the sciences.

ROOM 148 **Partnerships, Collaborations, and Shared Learning: Artists and Teachers Together in the Classroom**
- Alison Marshall and Susan Thompson

Workshop: P3, Mi, Hi, Ac, Sp, Ta - Good written templates and guidelines exist to help classroom teachers, teaching artists, and arts specialists work together in the design and delivery of successful artist residencies. This workshop will address ways to move those very helpful guidelines from page to action with the implementation of vibrant, purposeful teaching artist residencies within a school. We will explore active approaches that connect the work of the teaching artist to the classroom curriculum in meaningful ways while practicing some theatre and movement-based experiences both artist and teacher could use to explore curriculum, build classroom community, and activate thinking. If you're considering hosting a first residency, if you're an experienced residency host, if you're a teaching artist working in classrooms, this workshop is for you.

ROOM 142 **Music and Punctuation - Lindsey Fehl**

Lesson Demo: P3 - This is a very basic tempo and dynamics lesson integrating the foundations of punctuation. We will use pieces of music to identify the tempo (adagio/allegro) and identify that with a statement or exclamation. We will do the same thing to the dynamics (piano/forte). This uses a lot of higher level questioning and creative thinking.

ROOM 246 **Dancing Fractions - Jessica Cross**

Lesson Demo: P3, Mi - This lesson is most appropriate for grades 2-4 but could be adapted for other grade levels. Participants will explore fractions of groups by using the BEST (body, energy, space, and time) elements of dance. Participants will engage in using BEST elements and fractions to create movement routines. Participants will also identify fractions in the performances of other participants. Participants will self assess based on use and mastery of arts and non-arts standards and will participate in a reflective activity about the lesson.

TUESDAY

26

10:45 – 11:45 AM - 4TH LESSON DEMOS/WORKSHOPS

ROOM 105

Tableaux: Body-Deep Understanding and Artful Details in Learning that Moves - Carol Ponder
Lesson Demo: P3, Mi, Hi, Ac, Sp - Tableaux are windows into the world of theatre. Relying mostly on body language and physical interpretation (rather than words) of events, processes, and emotions, they are often less intimidating than other types of improvisatory theatre work and are perfect for kinesthetic learners. They allow actors the opportunity to experience or remember what it feels like to make very SPECIFIC choices about posture, breath, gesture, center-of-gravity placement, balance, focus and intention - all things that make the difference between a stellar and an adequate performance on the stage. These embodied details also can promote great understanding in almost any subject, cultivate skill in writing with detail, and inspire vibrant and clear verbal communication. This detailed work also reveals itself in creative writing in vivid dialogue, settings, and characters, and the breath of emotional life on the page. Participants will be guided through several types of tableaux work: Single body work for warm-up; collected bodies assembled sequentially; tableaux that move through space; tableaux that put a visual stimulus (like a Matthew Brady Civil War print) in the middle of a movement and vocal improvisation; and many more elaborations on this easy, but versatile, technique. Tableaux can be used simply as a morning warm-up or can be complex enough to encompass an entire study unit in History, Social Studies, Character Education, or Science. Math teachers use them too, but we'd have to figure that one out together! Teachers will leave with classroom-ready lesson plans and a sense of exploration to be continued.

ROOM 145

Let's Rock! - Jeff Hutchison
Lesson Demo: P3, Mi, Hi, Sp, Pa - This lesson demo is an arts integration experience with Science and Dance. We will begin with a warm-up using "BrainDance" which was developed by Anne Green Gilbert and will utilize her five-part lesson plan (Warm-up, Exploration, Developing Skills, Creating, and Closure). Participants will explore the dance concept of Energy while shadowing a partner and the instructor will call out objects that are either man-made (Swingy) or natural objects (Shaky). Participants will move according to what the object is. Participant and partner will find another duet to work with, and this exploration will distinguish between living and non-living things. Using a Shape Museum, the teacher will call out living (Sharp) or non-living (Smooth) thing. Lead duet will make a shape and the other duet will look at the leader shape and contrast it in movement. Participants will learn how rocks can be classified according to their physical characteristics and will create a dance on how rocks come to be while utilizing the concept of Energy and Weight.

ROOM 141

Where the Wild Things Are (and I'm not talking about the students) - Jeff Jordan
Lesson Demo: P3, Mi, Sp - This lesson will focus on creating integrated arts lessons based on the work of Maurice Sendak.

11:45 - 1:00 PM - LUNCH



1:00-3:00 PM – TUTORIALS



ROOM 102

Crayola Dream-Makers Language Arts and Social Studies K-6 Hands-on Connections - Cynthia Walker
Tutorial: P3, Mi, Ac - Crayola Dream-Makers is a series of standards-based supplemental resources that contain lesson plans for Educators teaching K-6 grades. Each guide uses visual arts lessons to stimulate critical thinking and problem solving. The Language Arts and Social Studies lessons explored will offer opportunities to strengthen your students' knowledge in creative, fun, hands-on lesson processes.

ROOM 160 Flipping the Classroom with FIZZ - Dr. Lodge McCammon

Tutorial: ALL - During this session you will learn how to redesign your class by using simple 1-take video production. We will take the participants through a “flipped” lesson, illustrating an extremely efficient method of teaching that has students watch the lecture content for homework and uses class time for arts integration. The flipped classroom is a paradigm shift in instruction, which frees up classroom time that can be used to engage learners with music, images, movement, and social media. This is an extremely efficient, engaging, and powerful method of teaching and learning that will inspire students of the 21st century. *This session is a repeat of the Flipping the Classroom with FIZZ from 9:30-11:45am on Tuesday.*

ROOM 249 Early Court Dancing - Ann Law

Tutorial: Hi, Ac - Repeat of Monday tutorial. Literature transforms our experiences on many different levels. In this session, we begin by sharing what we know of Shakespeare’s *Othello* to connect the classroom curriculum and the art form of dance. Participants will be exposed to early court dancing, learning the Pavane and viewing the historical dance “The Moor’s Pavane,” created by modern dancer Jose Limon. As we unravel the art of making dances inspired by these sources, we will also focus our attention on conceptual-based and brain-based dance education. We will also emphasize the BrainDance (by Anne Green Gilbert) and making sure that the transfer of information from professional dance artist to classroom teacher is clearly understood.

ROOM 251 Re-Tell Me a Story! Storytelling, Story-Listening, and Story-making in the Early Childhood Classroom - Sherry Norfolk

Tutorial: P3 - Listening, speaking, reading, and writing are the cornerstones of literacy, and all four of these elements can be addressed through storytelling! Through hands-on demonstrations and discussion, participants explore activities that allow children to hear stories being told and to re-tell these stories in large groups, small groups and individually. Participants will also investigate ways to engage early learners in making meaning, understanding story structure, sequencing, understanding cause-and-effect, and developing active vocabulary. Participants experience strategies that put student knowledge of story patterns to work creating curriculum-spanning new stories, applying phonemic skills, and creating storyboards.

ROOM 144 The Ties That Bind: Connecting the Dots of Many Stakeholders, Learning Styles, and Disciplines - Stephanie Pruitt

Tutorial: Pa, Cc, Hi - How can a single project: meet the needs of students, faculty, parents, school boards, funders, and community partners?; meaningfully and measurably meet academic standards in Language Arts, Reading, Math, and Social Studies, Information Literacy, Writing, Listening/Speaking, and Visual Arts; raise money, morale, and respect for your school; offer students an empowering and inspiring, yet pragmatic, 21st Century Skill experience? This tutorial will answer these questions and equip participants with ideas and practical tools to begin the planning and implementation of a large-scale, multi-discipline, arts-based project. We will discuss ways to navigate the potential challenges and communicate the “story” to stakeholders. Our conversation will highlight best practices in Collaborative Curriculum Development, Project-Based Learning, Agile Project Management, and Community Building/Buy-in – all seen through a case study of a semester-long advanced English course designed and taught by Stephanie Pruitt in a Middle TN HS, “The Research and Business Behind Poems.”

ROOM 250	<p>Garage Band in the Classroom: Music and Literacy - Cheryl Sheridan and Amy Churchwell</p> <p>Tutorial: Mi, Hi, Ac, Te, Pa - This session will focus on the in's and out's of garage band and ways to integrate it into the classroom. The instructor will demonstrate how to integrate garage band into literacy in order to enhance critical thinking and deeper understanding of the standards. This integration will focus on key literacy standards including theme, main idea, and characterization. Participants will then create personal musical compositions using garage band that correlate with books that are utilized within their classroom. A reflection time will be provided for participants to share their products and to brainstorm additional integration ideas.</p>
ROOM 248	<p>What Did That Mean? What Could Happen? How Can You Tell?: Using Dance and Theatre to Build Literacy Skills - Alison Marshall and Susan Thompson</p> <p>Tutorial: P3, Mi, Hi, Ac, Sp - Dance and theatre are action based. Putting images and ideas from the page up on their feet helps us to explore language, remember text, and understand story acting on information and ideas we discover and show what we think. This workshop will include theatre and movement based games and experiences that you can transfer directly to your classroom and teaching practice in order to help learners build their skills with envisioning, recall, inference and prediction. Learners often have difficulty 'making' pictures in their minds' eye based on text or written instructions. Because dance and theater are about direct experience, creating images, and making meaning with action and dialogue, these arts disciplines provide natural, inviting strategies to use in building a variety of literacy skills. Help your classroom readers make meaning of what they read. This is a participatory, activity-rich arts session so plan to be up and moving.</p>
ROOM 105	<p>A Portfolio Process: Learning, Documentation, Reflection, and Assessment, All in One - Carol Ponder</p> <p>Tutorial: P3, Mi, Hi - One of the hardest parts to do when integrating the arts into other curricula is to find ways to authentically create, document, reflect upon, and make available for research the evidence of learning that happens in your classroom. Like all good assessment, a portfolio is first and foremost an opportunity for the learner to learn more. This user-friendly portfolio process is, first, a collection of documents created when learning in and through the arts, created in the different languages of the arts as well as the language of the curriculum topics. Students then go back into their portfolios over time in order to see progress and to spark new or more complex ideas. Teachers, parents, and administrators can also follow the learning journey through the portfolio. The "process" part is how the materials in the portfolio are handled. Handouts, a bibliography, and a list of websites will be provided, along with photographed wallnotes that will be sent to participants electronically. This workshop is designed for folks new to portfolios, but all are welcome!</p>
ROOM 104	<p>Songwriting from Scratch: Writing a Complete Song with Melody and Lyrics with Your Students - Bill Haymes</p> <p>Tutorial: P3, Mi, Hi, Ac, Sp - This tutorial does require that participants have some specific musical abilities, especially the ability to play chords on a piano or guitar. Teachers will learn how to move their students through the process of writing an original song step-by-step, by having going through the process themselves. Teachers will work collaboratively to generate the original idea for a song, choose a title, create an original melody for a chorus and write original lyrics for that melody. When this technique is used with students, it introduces them to another genre of creative writing - song writing - and improves their abilities in both creative writing and creative problem solving. By matching words to melody, students learn about sequence, pattern, duration, and rhythm.</p>
ROOM 141	<p>Script Writing Across the Curriculum - Jeff Jordan</p> <p>Tutorial: P3, Mi, Sp - This session will be a hands-on writer's workshop in which teachers will be given strategies and ideas to help students create scripts based on content.</p>

ROOM 149 **Dances Around the World - Deborah S. Walker**
Tutorial: P3, Mi, Hi, Ac, Te - This lesson is a unit of study on the seven continents and how they differ in location, size, and culture. Participants will be able to use this lesson for teaching map skills (needed for standardized tests) and helping students to understand diversity in cultures through dance. This lesson will integrate Social Studies and math. Since this is a unit lesson, participants will be challenged to research and create dances from the continent Asia by improvising movements they learn from watching a video. While experiencing the dances, Asian music will be added to enhance the final performances. Participants will learn techniques for teaching each continent as a separate unit, and websites that are accessible for schools will be given for research information and to show demonstrations of the dances. Participants will be given copies of the lesson plans and assessments.

ROOM 246 **Natural Connections: Making Art, Children's Books, and Literacy - Nancy Campbell**
Tutorial: P3, Mi, Ac - Every teacher knows that children's books offer a fertile field of possibilities for collaborative projects. Books inspire visual arts and literacy integration through writing and image prompts, visualization, narrative extensions, and making inferences. This is a hands-on tutorial with proven lessons based upon works by well-known writers such as Leo Lionni, Eric Carle, John Lithgow, David McKee, Mo Willems, Karen Beaumont, and Jane O'Conner. Take the opportunity to explore new ways to work with your favorite books and to use a variety of visual arts materials and techniques. Participants will reflect on ways to work with teachers, arts specialists, and/or teaching artists to create strategies and lessons that reinforce critical thinking skills and foster creativity to meet the needs of students.

ROOM 146 **Introduction to Folklore - Dr. Dana Everts-Boehm**
Tutorial: ALL - This session offers a participatory exploration of folklore in which teachers learn to identify their own folk traditions and, by extension, guide students in documenting their family and community folklore. All people belong to a number of folk groups throughout their lives and all people learn specific kinds of expressive culture through belonging to those groups. Teachers will learn the basic genres of folklore (broad definitions such as oral tradition, material culture, foodways, folk music, folk dance, folk medicine and folk customs), as well as the more particular definitions; for example, what differentiates a legend from a myth and a folktale. The value of eliciting folklore from students is that, in addition to validating and honoring their own particular cultural heritage, it places them in the position of being able to teach someone else about what they happen to know. Studying folklore thus empowers the individual student while encouraging him or her to be curious and tolerant of others through learning to appreciate the innate creativity in everyday people.

ROOM 153 **The Nuts and Bolts of Westward Expansion: Theatre and Social Studies on the Oregon Trail - Scott Rosenow**
Tutorial: Mi - This unit of study focuses on Westward Expansion before the Civil War. Students research, discuss, analyze, and explore events from 1801-1860. Endowed in roles as pioneer families, students use their higher order thinking skills to predict outcomes, compare and contrast perspectives shared by different pioneer groups - and those indigenous populations they encounter - as they work cooperatively to create experiences that parallel those of the settlers migrating west. This unit is comprised of 24 episodes interwoven with Ken Burns series *The West* as pre-text and context for building and deconstructing student understandings. Students are introduced to and apply image theatre strategies, physically build covered wagons which they "self" propel through uncharted terrain. They experience problems - weather, illness, depleted resources, and Indians - but persevere in order to reach their final destination. This unit culminates in a land run, deed processing, and reflective writing to solidify student experiences.

ROOM 142

Aesthetic Education: Work-of-Art Driven Arts Integration - Leigh Jones

Tutorial: P3, Mi, Hi, Sp, Pa, Ac, Ta - This tutorial will demonstrate that aesthetic education is a) experiential preparation for, and live experience of a work of art, and b) a tool for directing students of diverse learning styles develop abilities that are in high demand in our 21st century economy: higher order thinking skills; personal creativity; effective, collaborative problem-solving; intrinsic motivation. It is conceived in three parts. 1) Participants will be immersed in an aesthetic education building: experiential creative problem-solving inspired by "Untrained", a dance performance by Australian dance company Lucy Guerin, Inc. After reflecting on the experience of the lesson as learners, and their observations as educators about the teaching practice, they will identify core principles of aesthetic education teaching practice through facilitated group discussion. 2) Participants will view a DVD excerpt of "Untitled" and discuss correlations between the preparatory lesson and their observations about the performance. Observations will be categorized, and potential curriculum connections considered. 3) Working in grade-level groups, participants will brainstorm content and standards that could be authentically addressed through the combination of experiential preparation for, and live experience of, "Untrained". These steps could subsequently be applied to any live work of art available to participants' students.

3:00 - 3:30 PM - SNACK BREAK



3:30-5:00 PM - ARTS EXPERIENCES



ROOM 160

Flipping the Classroom with FIZZ - Dr. Lodge McCammon

Special Session: ALL - During this session you will learn how to redesign your class by using simple 1-take video production. We will take the participants through a "flipped" lesson, illustrating an extremely efficient method of teaching that has students watch the lecture content for homework and uses class time for arts integration. The flipped classroom is a paradigm shift in instruction, which frees up classroom time that can be used to engage learners with music, images, movement, and social media. This is an extremely efficient, engaging, and powerful method of teaching and learning that will inspire students of the 21st century. **This session is repeated from the Tuesday 1:00-3:00pm Tutorial and Tuesday 9:30-11:45am session.**

ROOM 251

Anansi Time! - Sherry Norfolk

Arts Experience: Mi - Full of laughter, pratfalls, mishaps, and mischief, the Anansi trickster tales appeal to listeners of all ages, and engage imagination and creativity. They provide a perfect platform for creative writing! In this Arts Experience, participants will hear a variety of Anansi tales, then collaborate in small groups to create and perform original Anansi stories!

ROOM 246

You Can Paint! - Nancy Campbell

Arts Experience: El, Mi, Hi, Ac, Sp - This arts experience is all about painting, but no painting experience is required. Participants will experiment with painting techniques and basic color mixing before they begin to paint. Have fun and be creative in an informal, supportive environment.

ROOM 146

Paste Paper - Bailey Earith

Arts Experiences: Mi, Ac, Sp - Participants will create their own unique paste papers while exploring line, texture, repetition, pattern, etc. These papers can be used in creating journals. This is a great green/recycling activity. Lesson plan provided.

ROOM 244 Appropriation in Art - Bob Kucher

Arts Experience: Mi, Hi - Teachers in this session will explore appropriations in art while being exposed to those artists who are known to “borrow”, “recycle”, or “adopt” ideas or elements from other artists’ work. Teachers will critique the work of Marcel Duchamp, Salvador Dali, and Andy Warhol while progressing through four phases of criticism (description, analysis, interpretation, and judgment). Appropriation of visual culture and art, in some form or another, has always been part of the human history. Art history and art historical practice have a long tradition of borrowing and using styles and forms from what came before. Students of art and established artists have always learned and progressed by copying and borrowing. The act of making art and visual culture began with appropriation: borrowing images, sounds, and concepts from the surrounding world and re-interpreting them as art. Appropriation can be seen as the way in which humans progress and learn. Teachers will create an appropriation of their own during this workshop.

ROOM 145 Jacque LeCoq for the Classroom - Jeff Hutchison

Arts Experience: Ei, Mi, Hi, Ac, Sp, Pa - Jacque LeCoq was one of the leading French teachers of theater in the 20th century. This art experience will give participants some insight to some of the lessons that are taught in the first year of study at his school. LeCoq’s teaching was about investigating every aspect of life and analyzing it through movement and guide how to play it in an artistic setting. The class will begin with a warm-up using “BrainDance” which was developed by Anne Green Gilbert. The class will explore the dynamics of the group in an improv movement analysis of how animals move, exploring the elements of earth, wind, air and fire, the colors of the rainbow and how these investigations can be adapted for characters, and lastly experiencing an autocour (self-class in French) by giving the class a performance problem which has to be performed for the class.

ROOM 110 Discover the Relationship Between the Negro Spiritual as a Sacred Art Form and Ghanaian Sacred Music - Dr. Paul Kwami

Arts Experiences - Hi, Ac - Participants in this session will learn and sing one Negro spiritual and Ghanaian song. Participants will learn the following in the session: cultural background of both songs, musical elements and performance practices of these songs, and drumming and dancing to accompany the Ghanaian song. It is expected that knowledge acquired in this session will encourage the use of music from other countries in the classroom.

ROOM 240 Reclaimed Costuming Project- Lindsey Bailey

Arts Experience: Hi - Focusing on upcycling, costuming, and presentation, the participants will create one exhilarating design to be presented at the end of the session. The participants will use reclaimed or hand-fashioned items to create costumes and wearable pieces, combining everything from old compact discs to dryer vents to egg cartons. Participants will also learn how to engage their students to by creating a design board reflecting their process, the importance of writing an artist statement and bio, and how their students might further their designs by building the sets/backdrops for showing their work.

ROOM 141 Improvisation for Life - Jeff Jordan

Arts Experience: All - Teachers will explore the art of improvisation.

ROOM 149 A Modern Dance Experience - Jamie Webster

Arts Experience: All - This session is designed for anyone, regardless of experience, who is interested in the art of dance. In this open-level, modern-dance class, participants will explore and learn about fundamental dance skills and will work toward a finished dance performance piece using those skills.

ROOM 105 Singing A Cappella in the Southern Mountain Tradition - Oh, yes you can! - Carol Ponder
Arts Experience: El, Mi, Hi, Ac, Sp, Pa - We each have our own musical instrument that we carry with us every day of our lives (barring physical injury), and that is our voice. Our voices can be the instrument of artistic expression for each of us throughout our lives. I will listen sympathetically when you tell me that your third grade teacher told you just to move your mouth in Assembly (I want to go back and whack those people); but after that, we will just sing some satisfying traditional and folk songs that will have you participating out loud before you have time to think about it too much. You will have a chance to explore your own voice and what it does well - in the safety of numbers. You will be offered the chance to try a solo - long or short - in the comfort of like-minded vocalists. You will learn - by ear, no music to read - songs that are still dearly loved in our culture as well as new songs written in the old a cappella tradition; and you will have the artistic, spiritual, emotional, and physical satisfaction of making music all your own, and with others, that no one else could make just like you. Yes, you can do this and it's fun. We will even go further to explore what you, personally, look for when choosing a song to sing; explore basic musical choices like pitch, tempo, and dynamics; and help you figure out how you would choose songs to make a "set" to sing for others. If you think you can't sing, grab a handful of courage and come on in. If you are an accomplished singer, come explore your voice in its most basic components and just have a great time! First Bonus: All participants will receive a CD of a cappella songs from the Southern Mountain Tradition sung by Carol. These songs are great to sing for your own satisfaction; to sing for and with your classrooms; and to sing for and with all the children - of all ages - in your life. Second Bonus: Everybody gets a SPOONS lesson! Yes, spoons. Third Bonus: Great handouts!

ROOM 102 Marbling: Swirls of Color with Standards - Lolly Durant
Arts Experience: El, Mi, Hi - This arts experience class in visual art is meant for participants to become problem solvers, investigators and creators. "A Clothesline Workshop from Beginning to End" begins with a brief preview of a 15 min. video on the art of Marbling. The craft of marbling papers integrates literacy, history, social science, math, surface tension, color theory and art history. Participants will have an opportunity "to pull" a mono-print. The printing process is limitless, a simple surface design technique that anyone can do! Marbling as a drawing vehicle breaks the water bath, surface tension with color splatters. The splatters can be scribbled with a stylist to create a spontaneous line drawing that resembles the natural markings of marble. The end result is a sheet of paper with swirls of color that can be used to draw a picture, create a collage or to write a poem.

ROOM 150 Creating Bright, Brilliant, Glittering Animal Portraits with Oil Pastels Inspired by the Art of Laurel Birch - Annamaria Gundlach
Arts Experiences: All - Artist Laurel Birch is known for her colorful renditions of animals. Participants will learn how to create simple drawings and color them with oil pastels. The fun doesn't stop there as glue is applied and glitter issued to enhance the drawing! This activity requires no art experience, only a willingness to embrace color and line and glitter!

ROOM 253 Traditional Music of Ghana, West Africa - Kofi and Rebekah Mawuko
Arts Experience: P3, Mi, Hi, Ac, Sp - An introduction to the music and songs of Ghana provides students with the means to create polyrhythmic patterns with musical instruments, their voices and their bodies. Students will practice basic hand patterns (tone, slap, bass) on the drums to produce simple rhythms. Pitch, tempo and beat are also practiced on the bells and shekeres. Body language and stage etiquette are emphasized. Listening and retention skills are highly stressed. Discussions on traditional customs and the migration of Africa's music and instruments into today's society ensue as students learn how the instruments are created and the types of events for which they are used.

ADMINISTRATOR TRACK

[TUESDAY ONLY]

Principals and administrators attending the entire Create Institute or the Tuesday ONLY Administrator Track should follow the schedule below.

8:00-9:15

MindBenders (Tucker Theatre)

Kurt Wenner, Master Artist and Master Architect

9:30-10:30

Flipping the Classroom with FIZZ, PART ONE (COE)

Dr. Lodge McCammon, NCSU & Kathryn Gimbar, 8th Grade Teacher



10:30-10:45

Snack Break

ROOM 160

10:45-11:45

Flipping the Classroom with FIZZ, PART TWO (COE)

Dr. Lodge McCammon, NCSU & Kathryn Gimbar, 8th Grade Teacher



11:45-12:30

Lunch provided

12:30-2:00

Training Teachers for Arts Integration & Collaboration

Jeffrey Jamner & Robert Duncan

ROOM 164

2:00-3:00

Front & Central: Leadership Meets the Arts

Alison Marshall & Susan Thompson



3:00 - 3:15

Snack Break

3:15-4:00

Creative Teaching Strategies and Collaboration: Arts Infused Schools

Cynthia Walker, Crayola

ROOM 164

4:00-5:30

Expert Panel on Creativity in Education- Featuring Jonathan Feinstein Ph.D., professor at Yale, Dr. Bonnie Rushlow, professor at MTSU, Rachel Allen, Arts Education Director at the Kentucky Arts Council, Dr. Roy Miller, principal at Mooreland Heights Elementary and Dr. Patricia Clark, Ed. S., professor at Lincoln Memorial University.

Flipping the Classroom with FIZZ - Lodge McCammon & Kathryn Gimbar

Administrator Track - During this session you will learn how to redesign your class by using simple 1-take video production. We will take the participants through a “flipped” lesson, illustrating an extremely efficient method of teaching that has students watch the lecture content for homework and uses class time for arts integration. The flipped classroom is a paradigm shift in instruction, which frees up classroom time that can be used to engage learners with music, images, movement, and social media. This is an extremely efficient, engaging, and powerful method of teaching and learning that will inspire students of the 21st century.

Training Teachers for Arts Integration and Collaboration - Jeffrey Jamner & Robert Duncan

Administrator Track - At national, state, and local levels, teachers are being asked to integrate the arts with other subjects; often without providing them with the training, support, and tools needed to do this successfully. This session will include sharing of best practices in a model teacher training program, Kentucky's Next Generation Academies for Arts Integration, which connected the Arts with Social Studies and with World Languages (Chinese and Spanish). We will examine challenges and successes that teachers encountered, look at a new resource prototype developed by Kentucky Educational Television, and discuss our findings from post-Academy evaluations. We will also discuss how three statewide organizations partnered to develop and implement this program, as well as integrated lessons developed by teachers who attended the Academies.

Front and Central: Leadership Meets the Arts - Alison Marshall & Susan Thompson

Administrator Track - Leadership plays a powerful role in professional practice whether you are an administrator, classroom teacher, arts specialist, or teaching artist. In these challenging times, how can the leadership within schools and school districts help stakeholders see new possibilities when faced with uncertainty or change? Administrative and teaching environments that invite collaboration, inquiry, and creative problem solving can be developed using theatre and movement based approaches to energize thinking. Fundamental elements of dance and theatre can be used to facilitate individual and group vision toward specific goals and action plans. This workshop will address questions about how the arts can be used to develop active, effective leadership using participatory activities that facilitate community building and partnered approaches to identifying and reaching desired outcomes. Participants will practice using arts approaches they can take back to their schools and use in a variety of settings; staff meetings, board meetings, and classrooms. Having a background in dance or theater is not necessary to reap the benefits of thinking through and with the arts. Learn how to “move” through organizational challenges, bringing new life and vitality to your educational work.

Creative Teaching Strategies and Collaboration: Arts Infused Schools - Cynthia Walker

Administrator Track - The 4 C's: Critical Thinking, Creativity, Collaboration and Communication represent the essential skills all students must possess in order to be productive, independent, happy citizens in the 21st century. This workshop explores how to actually go about advocating for this collaboration, championing the integration of the arts across the curriculum and school-wide to build the 4C's.

Expert Panel on Creativity in Education - Jonathan Feinstein of Yale, Dr. Bonnie Rushlow of MTSU, Rachel Allen, KY Arts Council & other invited guests

WEDNESDAY

6:00 - 7:45 AM - BREAKFAST



8:00 - 9:00 AM - 5TH LESSON DEMOS/WORKSHOPS



ROOM 247 How to Create a Teaching Artist Roster Profile - Nan Zierden

Workshop: Ta - This informational session will provide step-by-step instructions on how to create a profile on the Tennessee Arts Commission's Teaching Artist Roster. We will review procedures to create sub-roster listings and how to upload resumes, letters of recommendations, and narratives. There will be plenty of question and answer time. This session is for teaching artists only.

ROOM 150 *Dinner at Aunt Connie's House: Integrate Language Arts, Drama, Social Studies* - Brandi Self

Lesson Demo: Mi - This lesson begins with reading *Dinner At Aunt Connie's House* by Faith Ringgold. Participants will examine the famous African Americans in the book and the techniques Ringgold uses to bring them "alive" within the story. The book will springboard into writing monologues from the Point of View of famous American Civil Rights Leaders. While writing and performing the monologue, instruction will occur on the tools of an actor with emphasis also being placed on point of view and vivid word choice. This lesson can easily be adapted to fit within any historical time period. Participants will receive the Smartboard Document, lesson plan, and assessment for the activity.

ROOM 142 Puppetry Connections to Math & Science - Kathleen Lynam

Workshop: P3, Sp - Participants will interact with a variety of puppets (hand, sock, finger, and glove) as they learn or review math concepts such as: ordinal numbers, patterns, comparisons, measurement, classifying and sorting, addition, subtraction, multiplication, and the scientific principles of metamorphosis, health, and safety. Professor Smarty-pants, a brilliant scientist/puppet, will invite you into his world of scientific wonders. His investigation and discovery of a germ will then provide visual context to the microbe unseen by the human eye. We will problem solve how to remove germs from our hands, thus making connections with everyday routines. He will also provide you with information on metamorphoses before you witness a caterpillar/puppet transform into either a butterfly or moth. Other topics addressed by the Professor Smarty-pants include fire safety, health, spiders and web building.

ROOM 249 Movement with Middle Schoolers: Simple Ideas to Get Students Actively Moving and Making Connections in the Classroom - Jennifer Vannatta-Hall, Ed.D.

Workshop: Mi - Many educators and researchers agree that the brain is activated during physical activity and that movement is essential to learning. Since most states do not follow the guidelines set forth in the *Surgeon General's Report* (U.S. Department of Health and Human Services, 1996), requiring daily physical education for all K-12 students, it is the responsibility of all educators to incorporate movement as a regular component in their classrooms. This session will focus on simple, quick and effective ways to regularly integrate movement that involves minimal classroom space. Participants will experience hands-on activities and receive a detailed handout with tips and approaches to integrate movement experiences into the core curriculum of upper elementary and middle school students.

WEDNESDAY

8:00 - 9:00 AM - 5TH LESSON DEMOS/WORKSHOPS

- ROOM 146 Using Art in the Special Education Classroom - Bailey Earith
Workshop: P3, Mi, Hi, Ac, Sp, Pa - This program will discuss the importance of using art in the special education class and will offer suggestions on how to add art to this environment to support both academic and IEP goals. Participants will be exposed to a variety of project ideas as well as the science behind the use of art with this population. They will hear about inspiring successes as well as how to modify projects for maximal effectiveness. Participants will learn from a licensed Occupational Therapist who has spent many years working with this population as both a therapist and teaching artist.
- ROOM 144 Vocabulary Tempos - Britiney Fife
Lesson Demo: P3 - This session will use a Halloween story to introduce new vocabulary words. It may be adapted to any other story with rich vocabulary. Participants will simultaneously learn story vocabulary and music vocabulary, each feeding off the other for developing meaning. This is an interactive session, using a concept similar to a drum circle.
- ROOM 245 Picasso and Matisse - Ellen Gilch
Workshop: P3, Mi, Ac, Te - In this workshop, participants will engage in an integrated unit that combines visual arts, language arts, and technology. We will begin with an overview of Cubism using various forms of technology. Elements of Cubism will be identified and used to categorize art samples. Then, participants will become familiar with the styles of Picasso and Matisse. Web 2.0 applications will be used and participants will create appropriated art related to the two artists. Several language arts skills such as comparing/contrasting, main idea/details and categorizing will be used. Additional Web 2.0 applications will be shared that can be utilized to create appropriated pieces of art.
- ROOM 102 Radial Symmetry and Printmaking - Holly Briggs
Lesson Demo: P3, Mi, Ac, Sp - Rotation! Reflection! Radial Symmetry! We can explore the medium of printmaking to illustrate the concept of radial symmetry in math. We will also identify different kinds of lines, and the roles these lines play in math and our daily lives. Each participant will create a unique design, and through instruction will be able to transfer this design to a printmaking plate. Using simple materials, like Styrofoam, ink, and brayers, we will hand print on construction paper, illustrating the concepts of Radial Symmetry. This lesson is easily adapted to all age levels within the elementary setting.
- ROOM 240 Lights, Camera, Vocabulary! - Kelly Farr
Lesson Demo: Mi - This session will be a fun and exciting way to integrate drama into weekly classroom vocabulary lessons. We will focus on using drama and acting skills as a vehicle for vocabulary instruction. Participants will enjoy acting out the meaning of vocabulary words and will also receive a copy of the lesson plan and rubric to take and use in their own classrooms.
- ROOM 104 Greetings from Mr. Ollie - Tim Oliphant
Lesson Demo: P3 - The purpose of this lesson is to help develop creative writing skills in grades K-3 by facilitating the creation of greeting cards. This will give students the opportunity to strengthen their writing skills and visual arts skills to deepen communication.
- ROOM 148 Finding the Trait of Voice in Music and Writing - Rachel Hutson
Lesson Demo: Mi - In this lesson, the writing trait of voice will be introduced through music. Students will compare and contrast the voice of the same song performed by different musical artists. This will create a bridge to introduce how to use the trait of voice in writing.

ROOM 248 **The Rhetoric of ACTivism in the Class and Beyond - Tracy Nichols**
Workshop: Hi, Te - Participants will discuss current relevant issues that exist in their area, school and/or school system. Based on the issues selected, participants will create a variety of media and art to address the issue(s) selected. Plays, Public Service Announcements (PSA), Art and Flash Mobs will be explored as a method to increase awareness and activism in a positive, non-aggressive manner. Participants may also address service learning and how the tools of communication through the arts (via plays, PSA, etc.) can be used. Issues addressed will be specific to the participants involved, but may include bullying, teen pregnancy, volunteerism, suicide, poverty, etc. Arts support learning styles and arts and technology will be the primary focus.

ROOM 246 **Composer's and Author's Purpose - Stacey Murray**
Lesson Demo: Mi, Hi - Participants will explore composer's and author's purpose. This lesson is appropriate for grades 3-8. Participants will use their background knowledge on author's purpose and apply it to musical examples.

ROOM 244 **Retelling Using Puppetry and Voice - Julie Farmer**
Lesson Demo: P3 - This is a kindergarten lesson demo which could be adapted to 1st grade. In the lesson, students retell the story of *The Three Billy Goats Gruff* using finger puppets and voice. Participants will also get the opportunity to retell other familiar stories (i.e. *Goldilocks and the Three Bears*, *Little Red Riding Hood*) using finger puppets and voice.

ROOM 251 **The Possibilities of Cardboard: Using Recycled Boxes to Teach Creativity, Problem Solving Skills, and Emotional Intelligence - Dee Kimbrell**
Workshop: P3, Mi, Sp - Attendees will work in teams to create the longest and most complicated marble run they can using recycled boxes in a determined amount of time. Points are given for complication, length and team work. The team members will be given a role, just as though it were in a work environment. If a team is observed to be having difficulty with team work, instructions are given to stop and observe what they are feeling at that moment and to name the feeling. If discussion is necessary, the mentor will moderate. Many times, the "power struggles" resolve themselves. Having experienced this exercise themselves, teachers can facilitate their students experience to learn amazing cooperation skills, emotional awareness and self-confidence by solving their own problems with creativity and their own curiosity. This is a very engaging project for students to do, and you will find them asking for it over and over. With each experience, they will learn new skills for dealing with their emotional selves.

ROOM 145 **Two Plus Two Equals High, Low, Middle Movement - Jeff Hutchison**
Lesson Demo: P3, Mi, Hi, Sp, Pa - This lesson is an arts integration experience with Math and Dance. We will begin with a warm-up using "BrainDance" which was developed by Anne Green Gilbert, and will utilize her five-part lesson plan *Warm-up, Exploration, Developing Skills, Creating, and Closure*. Participants will explore the dance concept Shape (straight, curved, angular, and twisted lines) and with movement illustrate the properties of plane figures (circles, triangles, squares and rectangles) and solid shapes (such as spheres, cubes, and cylinders) and will transfer pictures of these shapes to movement as well. Next, participants will find a partner and will be given description of a shape and will physically recreate the shape and decide if their shape is congruent or non-congruent shape. Finally, participants will identify the line of symmetry in a two-dimensional design or shape.

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WEDNESDAY

9:15 - 10:15 AM - 6TH LESSON DEMOS/WORKSHOPS

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10:15 - 10:30 AM - SNACK BREAK

10:30 - 12:00 PM - ARTS EXPERIENCES

ROOM 250 **Improvisation for Life - Jeff Jordan**
Arts Experience: ALL - Teachers will explore the art of improvisation.



ROOM 140 **Principals' Perspectives – Administrators from Arts360 & Value Plus Schools; Brandi Self, facilitator**
Special Session: Pa – For the past six years, several schools across Tennessee have chosen to make the arts the central focus of academic learning. In this session, hear from principals and curriculum coordinators about the impact arts integration has made on student learning, teacher training, and school culture. Presenters will be sharing best practices and challenges from the 2011-2012 school as well as insight gained throughout the years as arts integrated schools. All participants are welcome to attend this; however, the session will be geared towards information-sharing among administrators and curriculum coordinators in schools where the arts are part of the core curriculum.

ROOM 145 **Puppetry in the Classroom: What!? How? & Why! - Wood & Strings Theatre**
Arts Experience: Mi - Around the World in the Art of the Puppet: Participants see demonstration of museum-grade puppet figures from Japan, Indonesia, West Africa, England & Native American cultures. Demonstration includes cultural uses for art form in respective lands. Teachers will select characters in "plot" and build three dimensional puppet characters from foam and cloth that they can later use in the classroom. They will learn movement skills and rehearse and perform their characters. This project creates environment where individual work produces a collective outcome. Teachers will be equipped to recreate the project in their classrooms.

ROOM 153 **Parade Aesthetics - Lindsey Bailey**
Arts Experiences: Mi - In Parade Aesthetics, participants will learn about parades, carnivals and parade arts. Taking inspiration from Carnivale, Second Line in New Orleans, and larger parades like Macy's and The Rose Bowl, the participants will make one item out of the options provided (including banners, lanterns, pole-based pieces, hats and capes, umbrellas, air-based pieces, large-scale puppets, and small floats). Parade Aesthetics will highlight collaborative work and seek to impact creative learning in an energizing and unique way, providing opportunities for artistic exploration and skill-building. Guests during this session will include carnival and parade - based artists, like stilt-walkers, jugglers, and air dancers.

ROOM 146 **Mandalas: A Tool for Higher Order Thinking - Bailey Earith**
Arts Experience: P3, Mi, Ac - Participants will be introduced to the cultural history of mandalas (energy circles). They will be lead through a series of design exercises that result in each creating an original mandala. Participants will learn multiple variations and ways to lead students in the creation of mandalas. This is a wonderful lesson in geometry and culture studies. Hand out will include cultural web links and academic standards. This is a great project for higher order thinking like decision making and problem solving.

ROOM 102 **Marbling: Swirls of Color with Standards - Lolly Durant**
Arts Experience: El, Mi, Hi - This arts experience class in visual art is meant for participants to become problem solvers, investigators and creators. "A Clothesline Workshop from Beginning to End" begins with a brief preview of a 15 min. video on the art of Marbling. The craft of marbling papers integrates literacy, history, social science, math, surface tension, color theory and art history. Participants will have an opportunity "to pull" a mono-print. The printing process is limitless, a simple surface design technique that anyone can do! Marbling as a drawing vehicle breaks the water bath, surface tension with color splatters. The splatters can be scribbled with a stylist to create a spontaneous line drawing that resembles the natural markings of marble. The end result is a sheet of paper with swirls of color that can be used to draw a picture, create a collage or to write a poem.

WEDNESDAY

10:30 - 12:00 PM - ARTS EXPERIENCES

ROOM 248

Take the Art of the Big City Streets to Your Classroom - Heidi Swaney

Arts Experience: P3, Mi, Hi - In this session participants will take part in a creative writing project resulting in a script detailing the life of an important historical figure or a character in a book. Time will be devoted to practicing the concentration and effective use of body and voice necessary for actors to successfully portray a character. Using the elements of drama, everyone will maintain focus and become a frozen statue like those found on the streets of big cities waiting for money before they move. Participants will take turns performing their story as a statue that has come to life.

ROOM 150

Henri Matisse's Room: Get Wild with Fauvism and Master the Easy Way to Draw with Paper & Scissors - Annamaria Gundlach

Arts Experience: ALL - Fauvism is an art movement that embraces the wild, colorful world of shapes, colors and patterns! Fauvist artist Henri Matisse created wonderful works of art with paper. Get wild and create the room of your dreams and imagination using colorful paper, glue and scissors. Drawing is not always necessary to create art, nor is staying in the lines! A story and idea can be expressed visually without words. This activity offers insight into how students manipulate materials and how they solve the problem of using paper to communicate a vision and idea. It's also a great way to integrate this activity into core subjects as the art activity serves as an impetus to communicate verbally or in writing. No experience necessary, just bring your imagination and willingness to play!

ROOM 149

Booming it at the Ball: Movement, Rhythm, and Expression through Integrated Dance - Bethany Hoppe

Arts Experience: Mi, Hi, Ac, Sp - An introductory workshop to basic methods of dance inclusion, choreography, and movement to enhance connection, expression, and participation for students with mobility restrictions. Workshop members will learn fundamental steps to adaptive partner dancing and adaptive movement instruction for individuals. Session will be a blend of lecture, handouts, and hands-on practice.

ROOM 244

The Ancient Art of Felting: Felted Squares and Dream Filled Felted Eggs - Breanna Rockstad-Kincaid

Arts Experience: P3, Mi, Hi, Ac, Sp - The ancient art of felting will be explored through its historical, geographical, mythical and scientific context. Using wool fibers participants will create 6" x 6" felted squares inspired by Mongolian and Turkish rugs and felt designs. The origins of felting are believed to be from Mongolia and Turkey where felting is still a prominent part of culture. Students will explore magazine articles and texts that explain the importance of felt throughout history. It is believed to be one of the first man-made fabrics in the world because nothing is needed to create it except wool and pressure, which have existed since the beginning of time. The process of felting is scientific in nature as well, and the participants will have the opportunity to view wool fibers under a microscope and compare it to plant fibers like cotton and flax. They will learn that the animal fibers are protein while the plant fibers are cellulose and act very differently. This project is appropriate for grades K-12 and can be adjusted accordingly.

ROOM 240 **Painting Outside the Box. . .and with a Box. . .an Adventure in Experimental Painting - Kaaren Engel**
Arts Experience: P3, Mi, Hi, Ac - This session will explore the use of non-traditional tools to apply paint. This process forgoes using paintbrushes, which can be cumbersome in a classroom, and require a good deal of clean up. Instead, we will focus on recycled materials and household objects, resulting in new and unexpected textures. This is a hands-on arts experience, and participants will take home art, as well as ideas for how to inspire their students to recycle and make art. Warning: Things will get messy, smocks and cover-ups are recommended!

ROOM 253 **Traditional Dance of Ghana, West Africa - Kofi and Rebekah Mawuko**
Arts Experience: P3, Mi, Hi, Ac, Sp - Introduction to dances of Ghana, West Africa enhance mental and physical skills. Students are taught to listen to the language of the drums and convey its meaning through movement. The historical context of the dance and its implications on today's society are examined.

ROOM 246 **Teaching about Culture: Art from West Africa - Casey Kirk**
Arts Experience: P3, Mi, Ac, Sp - Participants will learn one technique for introducing a new culture to their students. We will explore personal culture and then apply findings to learning about Ghana and the origin of Adinkra cloth. We will examine symbols and techniques employed by artists in Ghana and use these ideas as inspiration for our own work. Participants will create their own stamp out of simple materials and choose a background on which to print. Printed works can be completed on fabric or paper. Participants will learn how to tie in concepts such as line, pattern, symmetry, color, and unity into the lesson.

ROOM 141 **A Modern Dance Experience - Jamie Webster**
Arts Experience: ALL - This session is designed for anyone, regardless of experience, who is interested in the art of dance. In this open-level, modern-dance class, participants will explore and learn about fundamental dance skills and will work toward a finished dance performance piece using those skills.

ROOM 105 **Creating Community and Reverence through Interactive Drumming and the Use of Indigenous Instruments - Massood Taj**
Arts Experience: ALL - The use of rhythm-based interactive musical instruments as tools for building unity within a community has an overall empowering element for each participant as well as plenty of documented health benefits. Playing music together stimulates cognitive skills of perception, attention, concentration and memory; combats loneliness; exercises and enhances creativity; increases self-esteem and empowerment; gives a sense of collaboration and belonging; exercises gross and fine motor skills including coordination and mind-body connections; and promotes peace and harmony among the participants. All skill levels can participate in this opportunity for self-expression in which you will produce your own music.

10:30 - 12:00 PM - ARTS EXPERIENCES

WEDNESDAY

NOON - 1:00 PM - LUNCH



1:00 - 2:30 PM - CLOSING SESSIONS



Door Prizes

Integrated Dance Performance - Tyson and Bethany Hoppe

1:30 - 2:30 PM - *MINDBENDERS SERIES*

Unleashing Creative Development - Jonathan Feinstein

In his closing MindBender talk "Unleashing Creative Development" Yale Professor Jonathan Feinstein takes us through the framework of creative development and its implications for teaching and education. While we often think of creativity as happening in the moment, in fact creative development is a long-term, organic, open-ended process – one of unfolding development. Jonathan outlines a model describing how individuals form & explore creative interests, learn, generate creativity and engage in creative projects. He provides examples of how the process works – in the arts, science, and business. This opens up into a broader discussion of how we can foster students' engagement in creative development, helping them experience it and learn what the process is like.

PRESENTERS' BIOGRAPHIES

Chrystal Alma was born in Fort Lauderdale, Florida and graduated from Florida Atlantic University with a bachelor's degree in Elementary Education. Throughout college, she tutored children in grades k-12 and coached cheerleading for middle school aged girls. She was lucky enough to find a coaching position shortly after moving to East Tennessee, where she coached girls ages 3-16. She now lives in Knoxville and has been teaching kindergarten at Mount Olive Elementary for four years. She is excited to begin our 3rd year as an arts integrated school!

Rachel Allen currently serves as the Arts Education Director for the Kentucky Arts Council. In this capacity, she manages a teaching artists directory and various school-based grants. She also actively collaborates with arts educators and arts organizations across the state. Previously, she taught visual arts courses for grades 7-12 in Frankfort, Kentucky. She holds a bachelor's degree in Studio Art with education certification from Georgetown College and a master's degree in Educational Leadership from the University of Kentucky.

Robyne D. Batson, Ed.D is a professional educator with a Doctorate in Educational Leadership and Administration. She has been involved in education since 1983 and has experience teaching children with autism and related disabilities, as well as those who are gifted in her classroom and at home. Robyne was a Disney Teacher of the Year nominee. She was awarded the 2008 Distinguished Teacher of the Year from the Value Plus Schools and serves as a Learning Curve Consultant, Arts Integration Specialist, and Teaching Artist for the Tennessee Arts Commission. Robyne has been a guest speaker at the Tennessee Governor's Conference, workshops, in-service training, and professional development meetings.

Lindsey Bailey is an artist, born and raised in Texas. She graduated in 2008 from The University of Texas at Austin, receiving a B.F.A. in Studio Art. Ms. Bailey graduated in 2010 with a Master of Arts in Community Arts from the Maryland Institute College of Art. As a community artist and educator, she develops a dialogue with young people about issues they are facing. These conversations frequently bring up questions she is exploring in her own work, sparking new ideas. This continuing dialogue becomes the content of finished artwork. Ms. Bailey's work has appeared in numerous group exhibitions in Texas, Tennessee, Kentucky, Maryland, and Wisconsin.

Holly Briggs has spent the past six years as the Visual Arts teacher at Mooreland Heights Elementary School, in Knoxville, Tennessee. She was presented by the Tennessee Arts Commission with the Master Teacher Award in 2007-2008. In 2010, Holly was recognized by the Knoxville News Sentinel Reader's Poll as East Tennessee's Best Artist. Her hobbies include, among many things, collecting intangible items, perusing reference materials, rock skipping, exploring, creating, debating, and the art of conversation.

Nancy S. Campbell is a teaching artist and visual artist who works with students and teachers in schools across Tennessee. She adeptly designs programs for students of all ages and abilities in a wide variety of visual arts media. Accepted on the Teaching Artist Roster of the Tennessee Arts Commission, she is a trained arts integration specialist. Campbell has conducted teacher workshops for Value Plus, Create2011, Knoxville Museum of Art, Knoxville Institute for the Arts, Johnson City Area Arts Council, and the National and Tennessee Art Education Associations. In her studio practice, she concentrates on painting, drawing, and mixed media with subjects close to her life - people, animals, and places. Campbell frequently serves as a juror for art competitions and as a peer reviewer for many arts organizations, including the National Endowment for the Arts. Descriptions of programs for students and teachers may be found with her listings on the Commission's Teaching Artist Roster.

Amy Churchwell has been a music teacher for Knox County Schools System for seven years. She earned her bachelor's degree in Music Education from Carson Newman College in Jefferson City, Tn. Amy was a presenter at Create2011 last summer. Her favorite part of her job is sharing her love of music with her students.

Dr. Pat Clark is presently an Associate Professor of Graduate Studies at Lincoln Memorial University. Before coming to LMU, she taught English and theater for 33 years at the high school level and directed numerous plays. She has participated in several institutes and academies sponsored by the National Endowment for the Humanities and the state of Tennessee. In 2004, she was recognized as the Humanities Outreach of Tennessee Teacher of the Year. Recently she and Dr. Debby Hayes published an article, "Art for Art's Sake?" in Tennessee Educational Leadership. Together they are conducting research about art education, especially art integration. This summer they will make a presentation about their research at the University of London.

Jessica Cross is a 3rd grade teacher at Mooreland Heights Elementary School. She has been teaching for 12 years and has been engaged in creating and teaching arts integrated lessons since MHES became a Value Plus School in 2006. She has presented lesson demos at Value Plus Summer Intensives as well as at Arts360 in-service days. She has served as mentor for 3rd grade teachers at Arts 360 Schools in Knox County, Tn.

Libby Dawson is a 5th grade teacher at Mooreland Elementary in Knoxville, Tn. After working in marketing research, she earned a Master's degree in Education from the University of Tennessee. She has been a classroom teacher for five years. Her strong interest in arts integration lead her to teach at Mooreland Heights, a Value Plus School. From 2010 – present, she has served as an Arts360 mentor to four elementary schools in Knox County. Libby was certified as an Arts Integration Specialist in 2011. She continues to grow as an arts integration teacher, and strives to continue to find new ways to bring creativity into the classroom using the arts.

Robert Duncan has been the Arts and Humanities Consultant at the Kentucky Department of Education since August 2009. Prior to that, he was a visual arts teacher and department chair at Spencer County High School for ten years and visual arts teacher at Scott County High School from 1992 to 1999. He began his teaching career at Union City High School in. Duncan received his Bachelor of Fine Arts degree from Murray State University in 1979 and Master of Arts in Education in 1988.

Olive B. "Lolly" Durant is an experienced art educator for all age levels. She received her M.A. in Studio Art/ Education from NYU in 1981 and her B.A. in Studio Art/ Education from Converse College in 1976. In 1978, Lolly embarked on a mission of supporting and developing community arts centers. In a cooperative effort with the Woodruff Junior Women's Club, interested citizens and community art teachers, the Woodruff Community Art Center was dedicated in 1979. In 1999 Lolly teamed with six other Signal Mountain citizens to help establish the Mountain Arts Community Center, MACC. She was a founding MACC Board member for three years and served on the Friends of MACC for seven years. A founding member of the Association of Visual Artist (AVA), she taught at Chattanooga School for the Liberal Arts (k-8th) and at Tyner High School (9-12th) and its successor, Tyner Academy of Math, Science and Technology. Lolly served as Adjunct Professor of Art at Chattanooga State Technical Community College as a Drawing, Painting and Art History instructor, as well as Continuing Education instructor in Drawing, Painting and Pottery. She coordinates the "Empty Bowl" initiative in alleviating hunger through shared clay, bowl making/ fund raising events for the Chattanooga Area Food Bank. Lolly serves on Tennessee Association of Craft Artist (TACA) Board as a membership committee person and Craft Artist of Southern Tennessee as a TACA representative. "My hope is to improve community life by strengthening social contacts, engaging students in community-based learning, embracing cultural diversity through shared experiences and celebrating life." The combination of education, art and service keeps Lolly engaged as a teaching artist with the Tennessee Arts Commission.

Bailey Earith is a fiber artist in Knoxville, Tenn. She travels around the country presenting a variety of classroom projects and permanent installations to k-12 students. Using her Occupational Therapy skills, she specializes in teaching non-arts subjects through art to children with disabilities. She has work in collections around the world. She has been published extensively in magazines and books for her innovative work in the studio and as an artist-in-residence. She is proud to be a VSA Arts and Tennessee Arts Commission artist roster member and is associated with the Renaissance Center and the Knoxville Arts & Culture Alliance.

Kaaren Hirschowitz Engel is a professional artist who works in a variety of media. She is currently based in Nashville, Tennessee. Her paintings, paper sculptures and large-scale sculpture installations have been exhibited throughout the country and the world and are included in a number of public and private art collections. In addition to teaching yoga, Kaaren enjoys facilitating experimental painting workshops with children and adults. She is also the co-author and illustrator of the children's book, *Herman's Journey, A True Story*. Kaaren is fortunate to view her life as a grand adventure and she gathers inspiration from all her journeys.

Dana Everts-Boehm received a B.A. in Anthropology from U.C. Berkeley and an M.A. and Ph.D. in Folklore from Indiana University with a minor in Latin American Studies. Everts-Boehm's dissertation was based on fieldwork in Juchitán, Oaxaca, Mexico. From 1985-87, she produced two folklife festivals and a bilingual radio series for the Rio Grande Arts Center in Alamosa, Colorado. She was the New Mexico State Folklorist from 1987-1990. She joined the Cultural Heritage Center in Columbia, Missouri in 1990, and was director of the Missouri Folk Arts Program from 1992 through 1999. Assistant Director at the Center for the Arts in Murfreesboro, Tennessee for seven years, she returned to folklore on a contract basis with the Tennessee Arts Commission's Folklife Program in 2007. She was hired as Folklife Program Assistant in December 2008 and is thrilled to be working in her field again.

Julie Farmer is a kindergarten teacher at Mooreland Heights Elementary school. She is also a wife and mother of two boys. She has been teaching arts integrated lessons for the past six years.

Kelly Farr is a 5th grade teacher at Mt. Olive Elementary School. He has been participating in the Arts360 program for two years and has been amazed at the progress our students have made in terms of learning and creativity. Kelly is very excited to be back at Create2012 to work and learn with everyone!

Lindsey Fehl is a single 26-year-old who has been teaching for four years at Mooreland Heights Elementary in the 1st grade. She grew up in Virginia and came to Tennessee to go to Johnson Bible College.

Britney Fife is a kindergarten teacher at Mooreland Heights Elementary School in Knoxville. She has enjoyed teaching with the arts for the past six years in the Value Plus program. When not teaching kindergarten, she enjoys swimming, reading and playing the piano. Britney and her husband Todd will welcome their first child this September.

Ellen Gilch has been the technology teacher at Mooreland Heights Elementary for the last three years. She has a B.S. from WVU, and more recently a B.A. in Elementary Education. Ellen is dedicated to integrating arts with technology and embraces the opportunity to collaborate with colleagues.

Annamaria Gundlach is a professional clay sculptor, an outreach artist with the Knoxville Museum of Art and an instructor at the Knoxville Fine Arts & Craft Center. She teaches clay sculpture and art to adults and children. She is an arts integration teaching artist and believes in art facilitates learning because it engages all the senses through creative hands-on activities that encourage self-expression, confidence and a meaningful understanding of core subjects. She tailors lesson plans to achieve the teacher's objectives while encouraging everyone to find their inner artist. Thousands of students have experienced the joy of creating with her.

Bill Haymes is a teaching artist and composer's fellowship recipient from the Arkansas Arts Council. He conducts professional development workshops nationally, leading teachers through a step-by-step process of rewriting familiar songs in order to explore and explicate a specific core-content topic, and to retain what is learned during that exploration. His basic workshop directly addresses the Common Core mandate to have all subjects support student literacy. Bill has worked as a teaching artist for over 30 years and also toured during that time as a singer/songwriter, playing at colleges, folk clubs and festivals. He is on three states' artist rosters, lives in Nashville and is currently studying French.

Bethany A. Hoppe is a public speaker, author, and integrated wheelchair dance performer. She holds a master's degree in Communication Studies and teaches at Middle Tennessee State University. Bethany has directed theater at the middle and high school level, where she developed her inclusive directing style that integrates a whole person approach to character development, cast bonding, and inclusion. She has experience in film, film direction, and independent film acting. She writes a wheelchair lifestyle blog Raspberry Vogue, and presents motivational-educational speeches to schools and local business educating them about people with disabilities. Bethany has won awards in modeling, dance, print photography, and acting internationally. Bethany's focus in life is to promote women with disabilities through speaking, writing, and performance. She is married to Tyson Hoppe (her integrated dance partner). They have one daughter.

Christine Hughes is a Music Specialist, Choral Director, and the mother of two boys: one autistic, and one neurotypical. Christine was a professional singer for 10 years before achieving her Teaching Licensure and Master of Arts in Education from Union University in Germantown, Tennessee, in 2009. Igniting a passion for music in struggling learners has been Christine's labor of love since her first day of teaching. She has been gifted with the opportunity to represent Dexter Middle, a Title One Memphis school, on the Shelby County Schools Arts Infusion Team, and is proud to be with you here at Create2012!

Jeff Hutchinson began as an eight-year-old studying dance to improve his ability to play football. From there, his work has been a blending of theatre and dance. After graduating from the University of Memphis, Jeff traveled to Paris and studied with Jacque Lecoq, who was one of the most influential theatre teachers of the 20th century. Upon his return to Memphis, he became an award winning performer and traveled the country with Wood and String Theatre as a puppeteer. Jeff changed careers and started working in public education and was a teacher assistant, middle school theater teacher, elementary school creative movement teacher, and even a bus driver. He is excited about the development of arts integration program in Tennessee. This past summer, he studied with Anne Green Gilbert and is very excited to share the things he learned.

Rachel Hutson is a 5th grade teacher at Mooreland Heights Elementary School in Knoxville, Tenn. Rachel graduated with a master's degree in Education from Johnson University. She considers herself very fortunate to have been involved in arts integration for the past four years.

Jeffrey Jamner is Director of School Programs at The Kentucky Center for the Performing Arts, where he helped create, develop and direct such programs as Next Generation Arts Integration Academies (professional development seminars for teachers), Gheens Great Expectations (young artist concert and residency program), World Rhythms (education programs and cultural marketplace), and Arts in Healing. He is also a Kentucky Peer Advisory Network consultant for the Kentucky Arts Council. Prior to his work at The Kentucky Center, Jeff worked in the Educational ArtReach Department at the Manhattan School of Music (where he received his Doctorate in Piano Performance).

Leigh Jones is the Director of Aesthetic Education Initiatives for TPAC Education. She came to Nashville after completing her M.A. in Dance Education (Teachers College, Columbia University). Upon joining Tennessee Dance Theatre, she was introduced to the Nashville Institute for the Arts and aesthetic education, a teaching practice that mines the richness of live arts performances for aesthetic and academic growth. Leigh served that organization as a TA, professional development leader and guidebook author for ten years. Since 1997, she has shepherded aesthetic education in Nashville, preparing teaching artists and educators to engage students in this unique form of arts-based learning.

Jeff Jordan has a Master of Arts and Teaching in Theatre and Speech. For the past 17 years, he has taught drama at Ashley River Creative Arts Elementary in Charleston. Jeff is also the director of the Ashley River Drama Troupe. His troupe has had the honor of performing at the Kennedy Center as a part of the National Schools of Distinction award. Jeff also conducts workshops for teachers on integrating drama into the curriculum. In 2010, he was named outstanding artist in residence by the Tennessee Arts Commission. He works as actor with theatre companies throughout Charleston.

Dee Kimbrell is a member of the National Storytelling Association since 1999. Dee has been a story teller and workshop facilitator for children and adults for over 25 years. She has been on the Tennessee Arts Commission's Teaching Artist Roster since 2004, performing in libraries and schools across the state. Dee is also a certified Processology Practitioner, which means she specializes in the process of thoughts and feelings and all that goes with that. Dee is currently employed as a reading specialist at Children Are People, Inc., an aftercare facility for at risk k-12 youth.

Casey Kirk earned her undergraduate degree in education in 1999 from Georgetown College in Kentucky. She taught as an art specialist in Kentucky while earning her master's degree in Art Education from the University of Cincinnati in 2008. She was a presenter on a wide variety of topics for five Kentucky Art Education Association conferences and actively worked to create an arts curriculum for Kentucky schools. She has been living in Tennessee for three years and has enjoyed teaching art classes all around Williamson County. She is one of the current lead teachers for the Historic StARTS program sponsored by the Arts Council of Williamson County and has also developed a thriving home school art curriculum and class for area children. She is licensed to teach k-12 art in the State of Tennessee and is always striving to hone her craft of teaching art.

Bob Kucher is an Indiana, Pennsylvania native and has been with The Renaissance Center since 1999. As Senior Director of Fine Arts, he oversees year-round education programming, exhibitions, and productions for the theatre, music, dance and visual art departments. Mr. Kucher earned his Bachelor of Science in Art Education from Penn State University in 1994 and immediately moved to Nashville to teach visual art at The Arts Magnet High School. Mr. Kucher is a member of a variety of arts organizations and has held a board chair for the Tennessee Art Education Association, Tennesseans for the Arts, Nashville in Motion, and Community Arts Development of Dickson County and is a popular adjudicator and lecturer for arts organizations across the Southeast. Bob has been named Outstanding Teacher by the Tennessee Governors School for the Arts and Outstanding Arts Administrator by The Tennessee Art Education Association. In 2003-2004, Mr. Kucher took a leave of absence from the Renaissance Center to serve as Deputy Director for the Tennessee Arts Commission, before returning to the Center in his current role as Senior Director of Fine Arts. Although a well-respected arts administrator, Mr. Kucher is still actively passionate about education and works closely as an evaluator and teaching artist with the Tennessee Arts Commission's Arts360 initiative. He also currently serves as Project Coordinator for Tennesseans for the Arts.

Dr. Paul Kwami is Ghanaian by birth and was educated in Ghana before moving to the United States of America in 1983. He enrolled at Fisk University as a music major and had the honor of singing with the Fisk Jubilee Singers®. After completing his studies at Fisk, he continued his studies at Western Michigan University, where he earned a Master's degree in Music. Then he completed his Doctorate in Musical Arts in 2009. He joined Fisk University faculty in 1994 and became the musical director of the internationally recognized Fisk Jubilee Singers.

Clarissa Lega is the producer and designer from Wood & Strings Theatre, a 24-year-old national touring company that performs traditional folktales with classic forms of puppetry. The cast is made up of four highly trained artists that transform the stage with artistic mask, puppetry and settings, bringing exquisite visual art to a concert of sound and movement. This company has performed at National Geographic Live in Washington DC, Tribeca PAC in NY and the Detroit Institute of Art on multiple occasions. This outstanding national theatre company offers performances, residencies and workshops addressing curricular content in social studies, history, language arts and the performing and visual arts for education programs. Visit www.woodandstrings.net for more details on the productions.

The Lonetones are an acclaimed East Tennessee band, currently recording their fourth album. They play original music that artfully fuses an indie-rock aesthetic with Appalachian roots music. Sometimes you'll catch them playing banjo and mandolin. Other times, electric guitar and keyboards. They've been called modern folk, indie-folk, Americana, folk rock.... In their early years, they were often compared to revivalists such as Iris Dement or Gillian Welch & David Rawlings. But in more recent years, they have also drawn comparisons to rock bands such as Wilco & Belle and Sebastian. As they have grown as artists, their sound has become a unique mix of folk, rock, country and pop elements. While their style continues to grow, they stay rooted in the traditions of the Appalachian region, drawing heavily upon regional imagery for song lyrics and themes.

Kathleen Lynam is a national and international puppeteer and teaching artist. Her national affiliations include, Wolf Trap Early Learning Through the Arts and the John F. Kennedy Center's Professional Development for Teachers program. Workshops for teachers are available that include easy-to-make, unique puppets that will help your students to focus. As a teaching artist, Kathleen offers residencies for pre-k – 6th grade on the following topics: Improve Listening Comprehension and Vocabulary with Finger Puppets, From the Page to the Stage: Playwriting and Puppetry, Puppetry and Poetry, Puppetry, Writing, and Great Works on Art, and Integrating the Art of Puppetry across the Curriculum. She was awarded the Outstanding Artist in Residence in 2008 by the Tennessee Arts Commission.

The Dean Martinis are an instant lip-smacking, hand-clapping, boogie-your-woogie party. Stirring up a heady brew of jump blues, swinging jazz, and 1950's New Orleans R&B, The Dean Martinis keep the dance floor jumping, yet manage to give the wallflowers something to hang their hats on. And when they aren't playing the music, they are dancing to it.

Alison Marshall, Ph.D., is a teaching and performing artist, choreographer, professor, and arts consultant who designs and presents dance and theatre-based learning programs for schools, organizations and communities. Her performance and choreography work has been presented at a variety of venues (New Works Series San Francisco, Colorado Summer Dance Festival, Boston Dance Umbrella, Jacob's Pillow, and Phoenix Theatre) and includes projects, workshops and performances in the United States, Mexico, South America and Europe. Alison holds a doctorate in Integrated Arts Education with a specialization in dance. She is on national dance faculty at Lesley University, College of Creative Arts and has served as faculty for the colleges of creative arts and education at Arizona State University, the University of Washington, Prescott College, and for ten years at the Harvard Graduate School of Education. Alison was the Arts Learning Director for the Arizona Commission on the Arts for nine years. In addition to her university and performance work she currently teaches dance for Parkinson's patients (Muhammad Ali Parkinson's Center), is a teaching artist with Arts Integration Solutions, and is on the editorial board for The Teaching Artist Journal. Alison is a partner in THROUGH LINES Dance and Theatre Company.

Kofi and Rebekah Mawuko established Mawre & Co. as a response to the growing need for awareness of and appreciation for the world's cultures. As performing artists, their program is invigorating, refreshing, and appropriate for all ages and cultures. Their educational programs are designed to develop fundamental knowledge of the arts enabling varied artistic expression, creative participation in the arts, and identification of relationships between the arts and other aspects of life. The Mawukos' experience encourages people to uncover hidden potential, gain confidence in abilities, and become motivated to learn and embrace life to the fullest.

Sean McCollough is a Parent's Choice award winner, a multi-instrumentalist, singer and songwriter. He is also a teacher, a band leader, a record producer, a sound engineer, and a radio show host (Kidstuff on WDVX). His musical endeavors take him in many directions, performing in solos and groups. He presents workshops and does residencies in schools, gives lectures at museums and conferences, and teaches musicology at The University of Tennessee. He is available for public school programs as a teaching artist through the Tennessee Arts Commission. He also is a member of the Lonetones.

Dr. Roy Miller is a native of Newport, Tennessee. He attended the University of Tennessee, where he received a B.S. in Elementary Education (82), an M.S. in Curriculum and Administration (84), and an Ed.S in Curriculum (89). He received his Ed.D in Executive Leadership from Lincoln Memorial University (2011). He also attended Emory University in Atlanta where he studied theology.

Roy has been in education since 1983 and has been employed with the Knox County School system since 1985. He has taught fourth grade, seventh grade, and physical education. He has been an assistant principal and is currently in his ninth year as principal at Mooreland Heights Elementary School.

In 2006, Mooreland Heights was one of only six schools designated by the Tennessee Arts Commission as a Value Plus School, a program which emphasizes ARTS INTEGRATION into the core curriculum. This integration is successful by teaching both standards (arts & core) in the same lesson. This program was funded through the USDOE, TN Arts Commission and Knox County Schools. Mooreland Heights Elementary received the Value Plus School of Excellence Award in 2007-2008 for the state of Tennessee for exemplary arts integration. The award came with a \$10,000 check to be used to further the Value Plus Schools program. In 2010, Mooreland Heights became the mentoring school for the Art360, an arts integration initiative in four Knox County Schools.

Roy has been a featured speaker at the National Assembly of State Arts' Agencies 2008 Assembly, the 2008 Governor's Conference on the Arts and has addressed the TN Senate Education Committee on behalf of the Value Plus Schools program. He also serves on the 2008-2009 Learning in the Arts grant panel for the National Endowment of the Arts. He recently presented his dissertation on "Urban School Leaders" at the Tennessee Principals Association (TPA).

Stacey Murray is a music educator at New Hopewell Academy School in Knoxville, Tenn. She has presented at the Tennessee Music Educators conference on technology in the general music classroom. Ms. Murray also served as Tennessee Treble Honor Choir Chair for the Tennessee Music Educators Association state conference in 2009 and 2010. Stacey received her bachelor's degree from the University of Tennessee School of Music, graduating summa cum laude. Ms. Murray is a vocalist and flautist. She has played flute for the Knox County Elementary Honors Choir for four years. Ms. Murray has been enjoying music her whole life, and teaching it for twelve years.

Beth Anne Musiker is a lead teaching artist for TPAC's Education Department. As a member of the TPAC Ed team, she has authored many guide books and provided aesthetic education residencies, for grades k-12 as well as designing and facilitating professional development for teachers and teaching artists. Beth Anne is also a recording artist, actress, live performance coach, music director, conductor, director as a classical pianist and violinist. Beth Anne spent the early part of her career as a working actress and singer in New York City. She received a Tennessee Arts Commission Teaching Incentive grant for her participation and presentation at the SCAE Forum 2010 – Arts @ The Core of 21st Century Learning. Her newest venture is StageSmart Teaching Artists (www.stagesmart.org) – a new arts education and audience development initiative for touring Broadway shows.

Tracy Nichols is a professor at Austin Peay State University. With over 25 years of experience in theatre, Nichols has worked professionally as an actor and director and has adapted plays for the stage. Currently, she serves as the Chair for the Theatre for Youth division of the Tennessee Theatre Association. She created a Theatre For Youth Festival in Fall of 2011 at the TTA conference for over 650 students from a Title I school to see a selection of three different plays for free. Nichols has taught classes and workshops on American Theatre, Playwriting, Shakespeare, Acting and Directing. She believes in incorporating various visual media, exploration of language and all aspects of the arts in her work. In the summer of 2007 Nichols taught playwriting workshops for the Tennessee Arts Commission's Value Plus Program. She received her degrees from Austin Peay State University in Clarksville, Tennessee.

Sherry Norfolk is an award-winning, internationally-acclaimed storyteller and teaching artist. Co-author of *Literacy Development in the Storytelling Classroom*, *The Storytelling Classroom: Applications Across the Curriculum*, and *Social Studies in the Storytelling Classroom* (Parkhurst Brothers Publishing, forthcoming 2012), she is a leading authority on integrating learning through storytelling. She also co-authored *The Moral of the Story: Folktales for Character Development* and six picture books. Sherry received the National Storytelling Network Oracle Award for Distinguished National Service, and is an Adjunct Professor in the Integrated Arts Learning program at Lesley University and at East Tennessee State University. Visit www.sherrynorfolk.com.

Tim Oliphant, also known professionally as Mr. Ollie, has been a working cartoonist since 1983. He was born in Nashville in May of 1961 and moved with his parents to a twelve acre farm in Lewisburg, Tenn. when he was twelve. There were no art classes in Mr. Ollie's schools, so he is mostly self-taught, although he likes to tell that *MAD* magazine taught him how to draw since he spent endless hours filling sketchbooks copied from that famous humor magazine. Not able to find work as a lettering artist after art school, he started working freelance for ad agencies and newspapers in Nashville and throughout the Middle Tennessee area. His humorous illustrations and gag cartoons have appeared in such magazines as *Highlights for Children*, *Woman's World*, *Ebony*, *The Saturday Evening Post*, and others. He's the recipient of the School Bell Award for editorial cartoons on educational issues from the Tennessee Education Association and he was awarded the Outstanding Artist in Residence from the Tennessee Arts Commission for his teaching art, cartooning, and writing in schools throughout Tennessee. Mr. Ollie, 50, continues to live and work in Lewisburg.

Carol Ponder is an award-winning and critically acclaimed singer, musician, actress, teaching artist (TA), and consultant in arts integration. Carol Ponder was chosen as the first national Teaching Artist Fellow in 2007. Among over 100 organizations and schools, she has worked with Lincoln Center Institute, the Kennedy Center (where she also performed on the Millennium Stage), The Ulster-American Folk Park in Northern Ireland (performer and TA), and VSA arts International and Tennessee (performer and TA). Carol and her husband currently are presenting a concert performance created from her father's WWII memoir that was premiered as part of her nomination-only Hermitage Artist Retreat Fellowship in Florida.

Stephanie Pruitt is the author of *I Am*, *Life on Lay-a-Way*, and a spokenword CD, *Choice Words*. Her poems have been described as "high art with a hearty dose of biscuit-sopping goodness." She teaches poetry and arts education courses at Vanderbilt University and Peabody College. She has worked with public and private schools both as a classroom teacher (high school), visiting artist in residence (k-12) and teacher educator and consultant. *Essence Magazine* listed her as one of their "40 Favorite Poets" in 2010. Stephanie is on the summer faculty of the Sewanee Young Writers' Conference. She lives in Nashville. www.StephaniePruitt.com

Breanna Rockstad-Kincaid is a fiber artist with a successful studio business in Silver Point, Tenn. She also is a teaching artist who has taught art in many Middle Tennessee schools for seven years. Breanna graduated from Tennessee Technical University in 2006 where she attended the Appalachian Center for Craft and received a Bachelor of Fine Arts in Fibers and Art Education. She is certified by the state of Tennessee to teach k-12 art. Breanna specializes in teaching arts integration and fiber arts, specifically felting. She has experience teaching a variety of mediums and has a vast range of lessons that include fiber arts, fine arts, math integration, and paper arts.

Scott Rosenow wears many hats, guiding and collaborating with teachers and administrators, to integrate multiple intelligences, technology and the arts across the curriculum, in an urban elementary school. The prior seven years, Scott served as SCEA's Director of Theater Education, responsible for the theater elements of the professional development that SCEA designs and presents. He continues to work as a teaching artist leading residencies and mentoring classroom teachers as they integrate theater across the curriculum.

Bonnie B. Rushlow is Associate Professor of Art Education at Middle Tennessee State University. She is an NAEA Past President—having served on the Board of Directors for 14 years. She has served as the NAEA Southeastern Vice-President and the National Director for the Supervision and Administration Division. Bonnie has been named as the Art Educator of the Year in both South Carolina and Tennessee. In 1994, she was named NAEA Southeastern Supervision/Administration Art Educator and is the 2012 NAEA National Art Educator.

Dr. Rushlow was the chair of the NAEA Program Standards Task Force and a member of the National Board for Professional Teaching Standards Early & Middle Childhood Art Standards Committee. Her publications include: *A Century of Crayola®*; and editor of *NAEA Purposes, Principles, and Standards for School Art Programs*; and *The Changing Roles of Arts Leadership*. She is currently co-authoring the textbook, *Teaching Art: The Real World of Elementary and Middle School Art Education*.

Brandi Self earned her undergraduate degree in Elementary Education from Maryville College, and her EA&S in Educational Administration from Lincoln Memorial University. She was an intermediate teacher with Knox Co. Schools for 12 years, earning several teaching excellence awards. During that time she also served as Value Plus Leader at Mooreland Heights Elementary and helped spearhead the arts integration program. Brandi has been involved in curriculum planning on the school, district, and state level. She has also conducted several staff developments on curriculum development, effective teaching practices, and arts integration. She is currently the Knox County District Coordinator for the Arts360 Arts Integration Program.

Cheryl Sheridan has been a technology trainer for Knox County Schools for the past 23 years. She is currently a technology trainer serving all schools within the district. She has presented at several local and state conferences on a variety of instructional technology topics. Her favorite part of her jobs when she sees the "I Got It!" look in teachers' eyes when they truly understand the technology being taught.

Benjamin Smith is the founder and executive director of Southern Word, which is a building culture of literary through spoken word residencies, workshops and shows. He worked for six years in various youth development and education organizations including the YMCA and the Conservation Corps. He subsequently worked at Levi Strauss, where he planned sizeable events and managed the men's Dockers licensed business. He is a singer-songwriter and musician who is on the Tennessee Arts Commission Teaching Artist Roster. Benjamin graduated from Brown University with a degree in English and American Literature.

Rosanne Spire taught for 25 years in Knox County Schools. The last four years have been at Mooreland Heights, an arts integrated school. She has a Bachelor of Science from Bridgewater College and Master of Science from the University of Tennessee.

Heidi Swaney is a 1st grade teacher at Mooreland Heights Elementary in Knoxville, Tennessee. She has been using the arts in her classroom since the Value Plus Schools program began in 2006. She recently earned her Ed.S. as a reading specialist and enjoys helping teachers new to the arts integration model.

Massood Taj is the Director of Arts Programming at the Williamson County Cultural Arts Commission and the co-founder of Full Circle Art. He facilitates Collaborative Art and Music programs for a variety of groups, from pre-schoolers to senior citizens. During his 2006 series of workshops at Vanderbilt Kennedy Center for Cognitive Disorders, he became aware of the transforming and transcending characteristics of creative collaboration and its capacity to hold space in which to connect and build intimacy and community. He regularly performs global and sacred music and has twice presented at NAYEC conference, emphasizing to teachers the values of altruism and reciprocity through the creative process.

Melissa Taylor has taught two years in Knox County Schools at Mt. Olive Elementary, as it has begun its arts integration journey. She has a Bachelor of Science degree and Masters of Science from East Tennessee State University.

Susan Thompson has been an arts educator for twenty years. She holds Master's degrees in Educational Leadership (principal certification) as well as Interdisciplinary Studies. For ten years, Susan was the director of Arizona State Thespians, a professional service organization dedicated to promoting theatre education in schools and communities, and was a teaching artist for the Arizona Commission on the Arts Artist Teacher Institutes. She serves as a faculty associate at Arizona State University West in theatre and education and is on education programs faculty at the University of Phoenix. Susan has been a director, actor and designer for several theater companies throughout the Phoenix area and spends her days as a high school librarian and arts education advocate. Susan is a partner in THROUGH LINES Dance and Theatre Company.

Dr. Jennifer Vannatta-Hall received degrees in Music Education from Middle Tennessee State University (B.M., M.A.) and the University of Illinois (Ed.D.). She has been teaching general and choral music since 1998. She taught pre-k-8 general music and directed choirs for five years in the public schools. Currently, she is Assistant Professor of Music Education at Middle Tennessee State University, where she teaches music education methods courses and supervises student teachers. Her research interests include music psychology, early childhood music teacher education, integrated instruction, and problem-based learning. She has presented at conferences throughout the United States.

Deborah Smith Walker is currently the dance and drama teacher at Covington Integrated Arts Academy in Tipton County. She has been teaching at this Value Plus school for six years. She is also a teaching artist for the Tennessee Arts Commission. Her acting and dance debut started in high school. Ms. Walker was voted by the dance squad "Most Likely to dance her way into fame." She currently has a Bachelor of Arts in Criminal Justice with a minor in Theater and Dance from the University Of Memphis; Certification in Elementary Education from Crichton College; a Master of Education from Cambridge College, and Ed.S in Leadership from Liberty University. Ms. Walker is a certified dance instructor and a member of American Alliance for Health Physical Education Recreation and Dance (AAHPERD).

Ms. Walker is the Youth Director at her church in Memphis, Tennessee. Even though she has choreographed, written, and directed numerous plays throughout the Mid-South, her greatest passion is spending time with her only child, Patria, her two grandsons (Malachi and Micah), and her son-in-law, Hosea.

Jamie Webster lives, works, plays, and dances in the Knoxville area. In her kitchen at home with her family, at the local elementary school (where she does outreach work), at Community School of the Arts (the after school arts program where she has worked for 11 years), at Tennessee Arts Commission's Arts360 schools (where she is a teaching artist doing residencies), and out on the town with her husband and friends, you can find Jamie dancing, teaching, and sharing her love of dance with her students and with all sorts of other innocent bystanders!



Derrick N. Ashong – or DNA as he is sometimes known – is literally the voice of a new generation. An experienced broadcaster, musician, and digital media maven, the Harvard-educated talent has carved out a unique niche as an expert broadcaster in bridging the gap between old and new media, and has leveraged this skill set to creating cutting-edge programming in digital and broadcast media.

Described by *VanityFair.com* as “a spirit of promise and hope and harmony,” DNA’s band, Soulfège, is a critically acclaimed, refreshingly original, and exciting group of musicians who produce an eclectic blend of hip-hop, reggae, funk, world beat, and West

African Highlife music that has been featured in such major media outlets as MTV Africa, NPR, The Boston Globe, The Boston Herald, MNet Africa, ABC Chronicle, and BBC Worldservice, reaching 146 million listeners worldwide.

An established media personality, DNA is the television host of *The Stream* on Al Jazeera English. The Stream premiered in May 2011 and is a program that integrates new and traditional media, tapping into the extraordinary potential of social media to disseminate news. This show aggregates online sources and discussion while seeking out unheard voices for new perspectives from people on the ground. Derrick also served as host of “The Derrick Ashong Experience” on SIRIUS XM’s Oprah Radio.

A true Renaissance man, Ashong has lived in such locations as Brooklyn, New York; Voorhees, New Jersey; and Riyadh, Saudi Arabia; he currently resides in Washington, DC. As a college student he was cast in Stephen Spielberg’s 1997 film *Amistad*. He returned to Cambridge to finish his degree requirements before pursuing a Ph.D. in African American studies and ethnomusicology, later leaving the doctoral program to pursue his artistry and advocacy full time.

Derrick N. Ashong has appeared on *The Oprah Winfrey Show* and *The Mo’Nique Show*, and has lectured on five continents on the use of media as a tool for human development, including recent talks for the UN Foundation; the London School of Economics; King’s College (Cambridge, England); the Reconciliation Forum in Washington, DC; the United Nations Alliance of Civilizations; and before UK Parliament on the subject of “The Obama Generation.” He is a member of the internationally recognized Americas Business Council Fellowship and has been a TED Global Fellow and a participant in the arts and entertainment task force of the US-Islamic World Forum, and is currently the CITI Performing Arts Center’s first Spectrum Boston Fellow. He is also the founder of Take Back the Mic, a youth-centered cultural movement that leverages the power of artistry and technology to empower young people. DNA is on the board of advisors for Children Mending Hearts, an organization dedicated to the global arts exchange between at-risk children in the United States and children living in conflict zones around the world.



Kurt Wenner is an artist with an international following. He is best known for his invention of 3D pavement art. Wenner was inspired by anamorphic perspective, but had to invent an entirely new geometry in order to create his stunning 3D pavement art images.

Wenner’s images always tell a story and challenge the public to reconsider the use of classicism (discarded during the era of Modern art). Wenner believes that the language of classicism is a critical tool that has been overlooked for far too long. He developed 3D pavement art precisely to illustrate that a new art form can be expressed within this language. Wenner has not only become known for his own body of work, he has inadvertently become the father of an art movement.

An often-overlooked fact of Wenner’s career is that he dedicated one month every year, for 10 years, to teach more than 100,000 students from elementary through university level how to work with chalks and pastels. For his dedication, he was awarded the Kennedy Center Medallion for his outstanding contribution to arts education.

Wenner lived in Italy for 25 years before returning to the United States. His work has been seen in 30 countries, and he currently creates work for clients all over the world.



Ann Law is a professional dancer, choreographer, dance educator and arts activist. She has been dancing since the age of three, beginning her dance studies in Southern California. As a young dancer, she moved to San Francisco, receiving her BA in Dance from Mills College, where she performed professionally with a modern dance company, choreographed many independent solos, and studied with a broad range of dancers and dance educators. Her first dance education opportunity took her to Miami, Florida, where she taught modern dance for Dance Miami (a modern dance company) and started a small alternative dance space, Mary Street Dance Theatre in Coconut Grove.

Moving from there to Philadelphia, she continued to study with dancers and dance educators at Temple University and other private dance studios. Following Philadelphia, she spent six years dancing and performing in New York City where she immersed herself in the training, performing and viewing of dance. She performed in many different venues from outdoor performances in Brooklyn to the DIA Art Foundation in New York City. In 1988, after seeing a performance by Dana Reitz (now director of the dance program at Bennington College), she began to investigate improvisational dance. Since then, she has been the recipient of numerous prestigious awards for her work as an improvisational performer.

Eventually, she and her husband moved to Chattanooga, Tennessee, where she has continued to teach and perform in various cities and countries. In 1993, she founded the Barking Legs Theater, a professional dance performance and studio space whose mission is to support the work of artists living in the southeast and beyond. Barking Legs Theater wraps itself in the fabric of what makes Chattanooga unique, and continue to push artistic boundaries. In 2001, she became certified in Pilates from Romana Kryzanowska (New York City), who was chosen by Joseph Pilates to carry on his work. She has also spent many years studying Kinetic Awareness from founder and master teacher Elaine Summers. Both these movement systems support her growth as a teacher.

As a dance educator, she has developed many dance curriculums, and recently completed her MA in Dance Education from University of North Carolina at Greensboro. In 2002, she began to develop and implement a progressive dance curriculum at Chattanooga School for Arts and Science for their kindergarten students. Since then, the program has expanded and grades k-4 have received a brain-based conceptual learning dance curriculum. Through her studies at UNCG and with leading dance educator Anne Green Gilbert (Seattle, Washington), her dance teachings continue to develop and grow, transforming students into critical thinkers capable of social change.

Committed to connecting individuals inside dance, education, and community, Ann has had a strong dance influence in her community. Her goal at Chattanooga State is to create a Dance Program for students which can address the dancer as performer, choreographer, educator and community activist. She believes that this progressive dance curriculum at Chattanooga State will make dance a leading component of art education in the 21st century. Her teachings are designed to transform students into critical thinkers capable of social change, connecting students inside dance, information and community.

She has been honored with the Tennessee Association of Dance Outstanding Dance Educator Award in 2004, the Tennessee Arts Commission's Individual Artist Fellowship Award in Dance in 2001 and Professional Artist Development Award in 2002. She has served on many dance panels in the states of Kentucky, Georgia and Alabama. Currently, she is performing *Passion Flower*, an original, evening-length dance that synthesizes her kinesthetic and holistic experience with breast cancer. She is also a very active board member for the Tennessee Association of Dance.



Jonathan Feinstein studies creativity, specifically creative development. While it is common to focus on the moment of inspiration as the essence of creativity, he takes a more encompassing and organic approach, studying how creativity and innovation are generated through an unfolding process of development. His work focuses on understanding how individuals form creative interests, and through exploring their interests gather elements from diverse sources, forging rich, distinctive conceptual structures that are the basis for their creativity, insights, and innovations. He is the author of *The Nature of Creative Development*, which describes this process with many examples drawn from a wide range of fields. Currently he is developing formal computational models of patterns of learning and creative development. His work extends from individual creativity to the study of cultural linkages in the development of fields and ideas. In his view, many links go unrecognized and unappreciated: In the winding path of a person's creative development there are many influences that are not evident in that person's ultimate creative work but were essential to its creation.

Professor Feinstein is committed to nurturing true creative development in educational and professional settings. He lectures regularly on how to foster creative development in the classroom, focusing on unleashing students' creative development via independent student-directed exploration & projects. He is currently working on a project with colleague Arthur Campbell studying what is taught in core graduate classes in economics, and building models of what should be taught in a core so as to provide the best foundation for frontier creative work.

Beyond his work on creativity, Professor Feinstein is an expert in tax compliance, detection, and models of auditing and compliance. His contributions in this area include the econometric model detection controlled estimation, which has had considerable practical application; game theory models of compliance and auditing; and a widely cited review of the tax compliance field. He is also the author of a well-known review of the relationship between socioeconomic status and health.



Cynthia Walker has thirty plus years of experience in k-12 Art Education, as both an art teacher and an art coordinator. She holds a Bachelor of Science in Art Education from the University of Missouri/Columbia and an Master of Arts in Art Education from Maryville University. Cindy has been the recipient of many awards, including the Emerson Excellence in Education Award and the Rockwood Valley/Rockwood School District Teacher of the Year Award. She is the Founder, Program Director and an instructor for the St. Louis Art Academy in St. Louis County, Missouri. She served as a contributing educator and reviewer for Davis Publications: Explorations in Art k-8, presents for Crayola Dream-Makers, and travels extensively as a National Art Consultant for Davis Publications. Cynthia is an accomplished painter, photographer and advocate for quality arts education programs for all.

TEACHING ARTIST SHOWCASE *

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Bosch Institute
Lindsey Bailey
Robyne Batson
Jonathan Blanchard
Lolly Durant
Elizabeth Davidson

Bailey Earith
Anna Maria Gundlach
Bill Haymes
Dee Kimbrell
Colleen Laliberte
Clarissa Lega
Kathleen Lynam
Kofi and Rebekah Mawuko
Beth Anne Musiker

Sherry Norfolk
Tim Oliphant
Carol Ponder
Autumn Morning Star
Zig Wajler
Deborah Walker

*at time of printing



Katie Gimbar is an 8th grade Mathematics and Algebra teacher at Durant Road Middle School in Raleigh, North Carolina. A North Carolina State University graduate, she received a bachelor's degree in middle school Mathematics and Science Education in 2003. Her teaching certification is k- 6 and Middle Grades Math and Science (6-9). Gimbar is a Nationally Board certified teacher and currently is working with the Friday Institute for Education Innovation by implementing an innovative teaching method, known as "Flipping" the Classroom using FIZZ. The FIZZ method of teaching utilizes one-take videos and online publishing to remove the traditional lecture from the classroom to effectively engage and challenge students through differentiated lessons and collaborative learning.



Dr. Lodge McCammon is a Specialist in Curriculum and Contemporary Media at the Friday Institute for Educational Innovation (www.fi.ncsu.edu). His work in education began in 2003 at Wakefield High School in Raleigh, North Carolina, where he taught Civics and AP Economics. He finished a Ph.D. from North Carolina State University in 2008, where his work at The Friday Institute continues to bring innovative practices to students, teachers and schools. He developed a teaching and professional development process called FIZZ, which encourages and models best practices in implementing user-generated video and online publishing in the classroom to enhance standards-based lessons. He is also a studio composer who writes standards-based songs, with supporting materials, about advanced curriculum for k-12 classrooms. More information, user-generated videos, and songs can be found at Lodge's website (www.iamlodge.com).

CREATE2012 STAFF

Ann Talbott Brown is the Director of Arts Education and joined the Commission in 2009. In this capacity, she oversees all aspects of the Arts Education program including six grant programs, the U.S. Department of Education's AEMDD-funded arts integration programs Arts360 and Value Plus Schools, the Creativity in Education Institute, the National Endowment for the Arts' Poetry Out Loud, and the Teaching Artist Roster, an online searchable database of over 100 arts educators. She holds a Bachelor of Music degree in Music Education from Southern Illinois University and a Master's degree in Arts Administration with a certification in Nonprofit Management from the University of Oregon. Before joining the Commission, Ann worked with and/or performed in the Whatcom Symphony and Southern Illinois Symphony, the Willamette Valley Music and Southern Illinois Music Festivals, and university arts programs in Oregon, Washington, and Illinois. Before that, she served as a certified K-8 public school music teacher in Jonesboro, Illinois, studio instructor of oboe, and teaching artist. She enjoys hiking with her husband Matt, an English instructor at MTSU, and beagle Teague.

Nan Zierden is the Arts Education Special Projects Coordinator and joined the Tennessee Arts Commission in October 2011. With the Arts Commission, she oversees the Teaching Artist Program, the National Endowment for the Arts' Poetry Out Loud and the Teaching Artist Roster, among other projects. A native of Mississippi, Nan received a Bachelor of Art in History from the University of Utah in Salt Lake City. Before joining the Tennessee Arts Commission, Nan earned a Master's degree in Arts Administration from Boston University, after which she worked at the Albany Institute of Art, the Phoenix Art Museum and most recently the Arts Council of Williamson County, where she initiated experiential arts programming with regional history. Nan also co-edited *Arts, Inc: How Greed and Neglect Have Destroyed Our Cultural Rights* under Bill Ivey and as assistant editor with Stephen Tepper's book *Engaging Art: The Next Great Transformation in American's Cultural Life* at the Curb Center for Art, Enterprise and Public Policy at Vanderbilt University.

Lee Baird is the Director of Literary Arts and Grant Analyst. Lee joined the Tennessee Arts Commission staff in June 2005. He received a bachelor's degree in Psychology from the University of Tennessee at Knoxville in 1995 and worked in the wireless communications industry before joining the Arts Commission. As a Grants Analyst, Lee supervises the agency's sub-recipient grant monitoring and serves as a liaison to grantees to ensure compliance with all contract requirements. In addition, he administers the Literary Arts Program for the Commission.

William P. Coleman is a native of Indianapolis, Indiana. William received his master's degree from Middle Tennessee State University, where he was a student of Jerry Perkins. He completed additional post graduate study at the University of Oklahoma, studying piano with Howard Lubin. William has served on the faculty at University of Central Oklahoma, Fisk University and the Middle Tennessee State University. Currently William is the Director of Arts Access for the Tennessee Arts Commission, where he is responsible for facilitating grants that provide access to the arts for underserved constituents, including people of color, people with disabilities, people living in rural communities and citizens who are over 65 years of age. He is also active in his community as a music director and a collaborative artist. William also holds a bachelor's degree in Environmental Science and Industrial Hygiene from Purdue University.

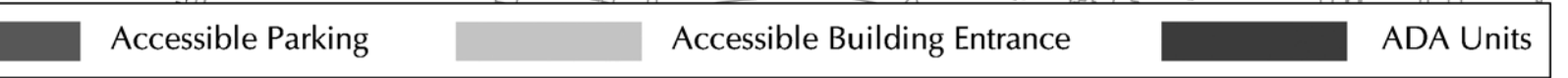
Shannon Ford is the Director of Community Arts Development and joined the staff of the Tennessee Arts Commission in April 2011. He administers TAC's Community Arts and Interdisciplinary Arts grants. He also manages the decentralized Arts Build Communities grant program and assists Arts Education staff managing Student Ticket Subsidy requests. Shannon mentors local arts councils, coordinates TAC's arts consultants, and provides development resources to emerging arts groups. He works with economic and government entities to strengthen the arts' presence and public value in communities statewide. Prior to joining TAC, he was employed by the Ohio Arts Council for nine years, most recently as an Arts Learning Program Coordinator. He obtained a Bachelor of Arts in Communication and Art from Trinity University in San Antonio, Texas, and completed coursework towards a Master's in Arts Policy and Administration at The Ohio State University. Shannon spends his free time playing softball, reading, caring for his pets, cooking, visiting family, and occasionally painting.

Hal Partlow is the Director of Performing Arts for The Tennessee Arts Commission, a position he started in November 2007 after working twenty years as a professional actor and director. Prior to joining the Commission, Partlow most recently served as Artistic Director/Company Manager for The Repertory Theater Company at The Renaissance Center in Dickson, Tenn. At the Commission, Partlow is responsible for the management and administration of grants offered to organizations and artists in the disciplines of theater, dance, and music. He also manages the Touring Arts Program, which encourages the presentation of professional Tennessee performing artists in communities across the state. Initiatives that Partlow has implemented for the Arts Commission include the publication of *Historic Tennessee Stages* (a cultural survey of the state's many and varied historic performance spaces), and the creation of the Tennessee Performing Arts Presenters roster. Annually, Partlow serves as a panelist for South Art's Regional Touring panel, and has served as an adjudicator for the South Carolina Arts Commission acting fellowship, and as a grant panelist for the Louisiana State Arts Council. Partlow is a proud veteran of the United States Army, and received his training from St. Lawrence University in Canton, New York and Austin Peay State University in Clarksville, Tenn.

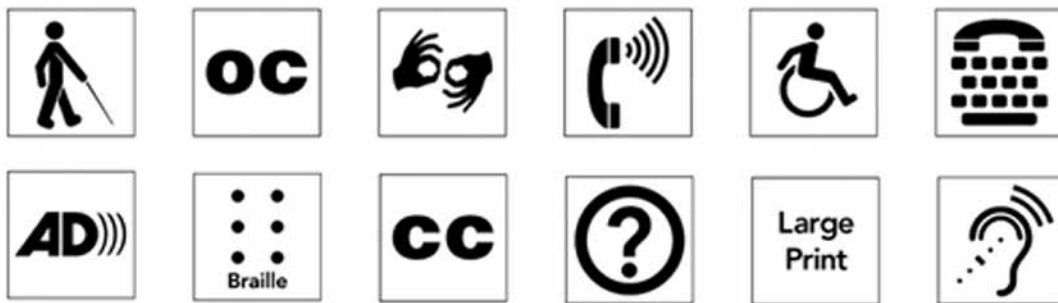
Lydia Cunha, Design Director and in-house graphic designer for the Tennessee Arts Commission, is a native of Oak Ridge. She received a BFA in graphic design from Watkins College of Art, Design & Film in Nashville in 2009, and studied Dutch design through a study abroad program. Her work has been nationally and internationally recognized in design publications and juried contests.

Dr. Laura Blackwell Clark, Ed. D, is the MTSU campus coordinator for Create2012. As a former k-8 teacher and principal, she joined the MTSU Department of Education Leadership in 2006 after completing her doctorate at Vanderbilt University. She teaches pre-service teachers and administrators, and is currently involved in national statewide initiatives to restructure university teacher education programs. In 2010, she produced a series of Spanish PSA's entitled "Educacion: The Way to Your Dreams" to encourage Latino students to go to college. She is the co-author of two books, *Class Act: How New Teachers Become Great Teachers* and *Professional Responsibility and Ethics for Tennessee Educators*.

Christi Positan is the arts education intern at the Tennessee Arts Commission. She grew up in central Mississippi, and is currently working towards her Master's degree in American Studies at the University of Alabama. She has interned with the Mississippi Arts Commission, but her work experience encompasses a broad range of fields – advertising, office work, fast food, a library job, and even screen-printing t-shirts. Christi is a portrait artist who enjoys playing guitar, cooking, baking, writing, and anything else that requires creativity! She also enjoys running and reading (but not at the same time!).



ACCESSIBILITY



The Tennessee Arts Commission provides assistance through its accessibility programs to artists with disabilities and statewide arts organizations.

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The goal of the Americans with Disabilities Act (ADA) is to insure that people with disabilities have the same opportunities to participate in everyday activities and programs. Therefore the Tennessee Arts Commission adopts the following accessibility statement:

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